ISSUE NINETY-NINE

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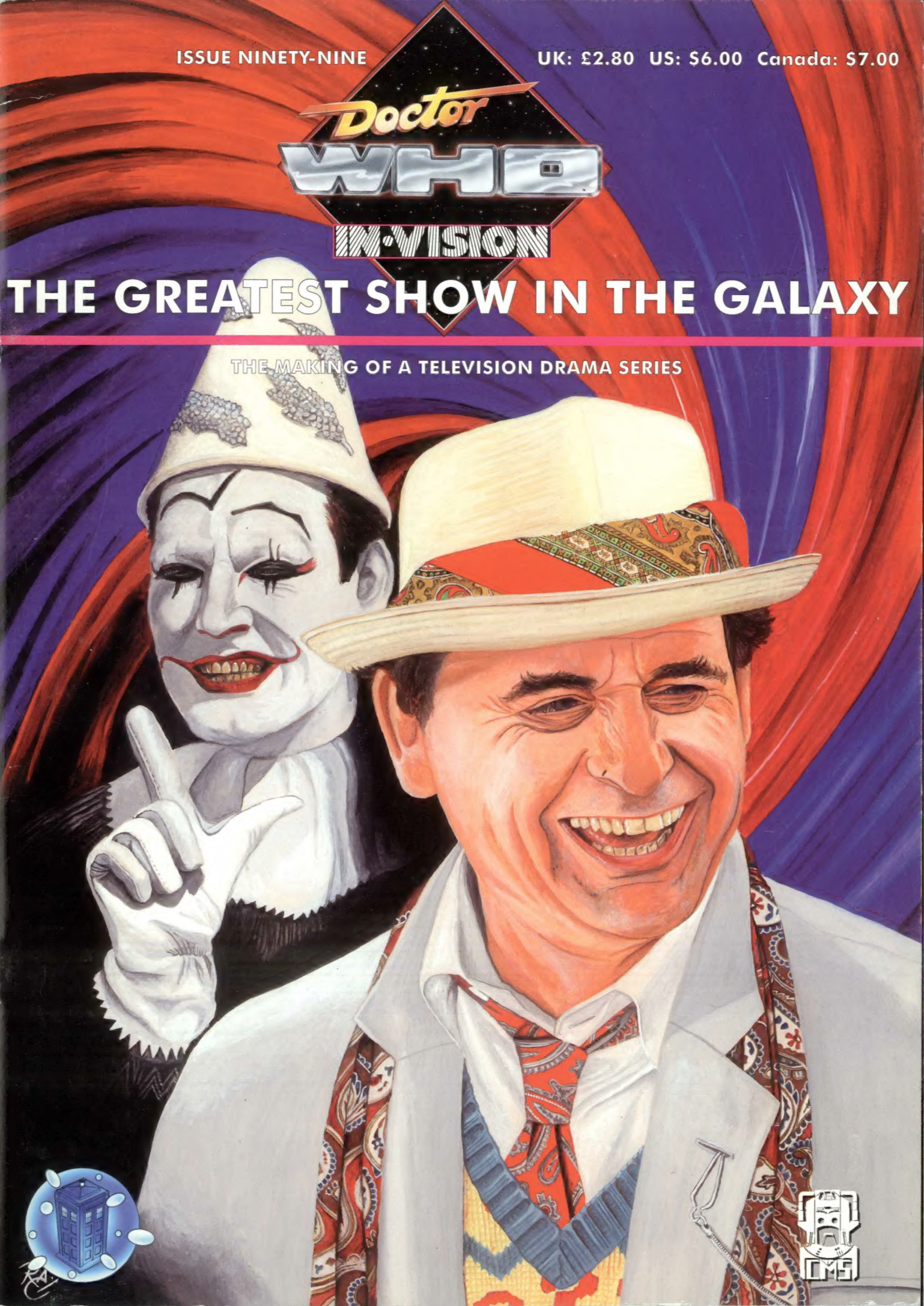
Doctor WHO IN-VISION

THE GREATEST SHOW IN THE GALAXY

THE MAKING OF A TELEVISION DRAMA SERIES



Origins

Both Producer John Nathan-Turner and Script-Editor Andrew Cartmel felt the structure of Season 24 had been perfect for a fourteen-episode series of **Doctor Who**. Two traditional four-parters, followed by a six-part production neatly bisected into two three-parters, one made entirely in studio and one largely in the studio. The revival of three-part serials also gave **Doctor Who** more of a chance to try out 'quirky' serials. DELTA AND THE BANNERMEN had been the epitome of a 'quirky' story, settling partway between a *Perils of Pauline* chase film and a Fifties rock'n'roll musical.

And so approval was given for a three-part 'quirky' story in Season 25, something lighter and more surreal to offset heavier weight battles with Daleks and Cybermen. And John Nathan-Turner even had a writer in mind, the author of PARADISE TOWERS, Stephen Wyatt.

Producer and Script-Editor had both admired Wyatt's first story for **Doctor Who**. Nathan-Turner felt it had offered a finely detailed environment populated with carefully defined characters, while Cartmel had been pleased to hear words of praise from drama chief Jonathan Powell, who basically wanted "...more like this please". Long before PARADISE TOWERS was even aired Wyatt had been invited to contribute a three-episode serial for the 1988 season.

Script

Oddly the invitation for Wyatt to submit another story for **Doctor Who** came not from the Script-Editor but from the Producer. A lifelong enthusiast of stage and theatrical showmanship, Nathan-Turner had always wanted to do a **Doctor Who** serial set in a circus and even had a title for it, *The Greatest Show in the Galaxy*.

Permission for Wyatt to commence work on Greatest Show came through before PARADISE TOWERS even entered production, when the commission to produce a script for episode one was issued on 8 May 1987. At first the writer was dubious about accepting this assignment, worried that he could become typecast as a **Doctor Who** writer. But as he observed studio sessions for PARADISE TOWERS he realised that he wanted to write specifically for Sylvester McCoy's Doctor instead of the rather undefined character he had crafted for this story, unaware at the time or writing who was going to play the seventh Doctor.

"John provided the initial hook for Greatest Show.... He suggested a story based on a circus and offered the title, which never altered. I then had to consider how to handle it, or even in fact if I wanted to. Still, the concept appeared intriguing and once I began to visualise the clowns, which I too have always found very disturbing, that then seemed to point the way ahead."

Stephen Wyatt, Private Who 16, 1989

Wyatt also felt, in retrospect, that he had not constructed a robust enough framework for PARADISE TOWERS, believing that episode four had not been the big finale it should have been. His final temptation was the offer, after a few more months, of location work, a facility that would enable him to create something that would be much more visually orientated.

Although set on the alien planet of Segonax, the location for Wyatt's story was initially specified as lush, green countryside, rather like England in the late 1950s/early Sixties, with the circus tent pitched in a field. Instead of traditional Romany-folk Wyatt imagined his circus as being operated by hippies most of whom, by the time the Doctor arrives, have had their minds subverted by the Gods who exist adjacent to them in a parallel dimension.

"I hated the whole [hippie] movement. I was very conformist. To my mind Greatest Show demonstrates the betrayal of the Sixties' dream and illustrates the loss of the then alternative culture. Unlike the Doctor, who continues to roam, the hippies have now settled down for an easy life."

Stephen Wyatt, Private Who 16, 1989

At first Wyatt conceived the circus to be more futuristic and technological. The hippies were fairly good, if sloppy, mechanics who had repaired or modified second-hand robots over the years, dressing them as stallholders to supervise tents where visitors played various types of electronic games and paid a fatal price for losing. Their prizes for success were admissions to a sinister game show, played in the main arena. Here the Gods sat in the audience, watching as teams of contestants were eliminated one by one as the games got ever more sadistic.

One improvement Wyatt wanted to make over his work on PARADISE TOWERS was to include more 'sacrificial lambs', sympathetic characters whose violent deaths at various stages in the narrative would cause moments of anxiety, sadness and edge-of-seat suspense. One such character was the Whizzkid, a nerdy techno-geek who, ironically, was able to beat the games because of his knowledge of computer applications.

Another creation came about as Stephen Wyatt began meeting his fellow authors. Among those present at one of Andrew Cartmel's many afternoon brainstorming meetings was Ben Aaronovitch. He reviewed Wyatt's work to date and suggested the inclusion of a brash, fearless explorer seeking the circus's secrets.

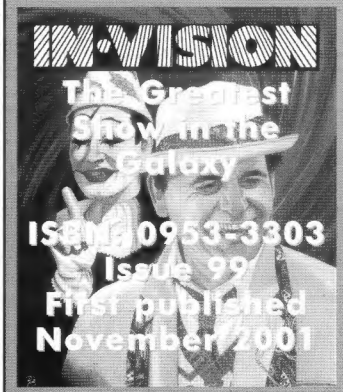
"I'm always much more turned on by character than plot. It's truly marvellous when you're writing and the characters begin to take over. Captain Cook is a perfect example of that. In my originally planned three-part studio version, the Captain didn't even appear! However, when it became clear to us that this mooted format wasn't going to work, it certainly wasn't bad news as it allowed me to then develop and place the circus in context and to examine the world around it. And from this re-thinking came the Captain. I needed someone to kill off at the end of episode one to show that there really was something nasty going on at the circus. It was Ben Aaronovitch, who had dropped in on Andrew, that suggested what was required was an Indiana Jones-type explorer. That's one of the nice things about working on **Who**: everyone contributes to everyone else's scripts. I hope I've chucked some good ideas into other people's."

Stephen Wyatt, Private Who 16, 1989

Another 'sacrificial lamb' was Nord, a kind of galactic Hell's Angel and as such a traditional enemy of all hippie folk. His Sixties-based character, in turn, gave rise to the Stalls Lady, conceived to begin with as a stereotypical Conservative townswomen's guild lady of the sort found so often behind tea counters at English village fetes. Her utter disdain for "riff raff" like Nord or tramps like the Doctor and Ace contrasted diametrically with her doting approval of the tie-and-jumper wearing Whizzkid. Her mannerisms and scripted dialogue survived almost unaltered as the character became visualised more as a streetmarket trader by the Director and Costume Designer.

Other characters created for episode one included a Macvulpine girl named Mags: a homage to Jacqueline Pearce's character, Anna, from Hammer Films' *The Reptile*, an innocent capable of transforming into a savage predator at night. Bellboy and Flowerchild were, likewise, spin-offs from the horror movie genre, being the frail romantic leads caught between the heroes and the villains.

Wyatt worked intermittently on his script during the spring and summer of 1987 before delivering a completed draft in September.



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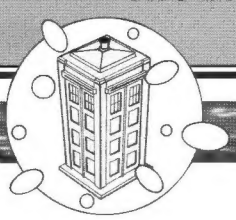


Script-Editing

Keen to see how his challenge to produce a circus story was being met, John Nathan-Turner took as much interest in this early version as Andrew Cartmel. In essence both men were very happy with Wyatt's work, although the Producer was concerned that some scenes were set at night – an expensive overhead – and that a gloomy, Fifties countryside might be too reminiscent of DELTA AND THE BANNERMEN.

He and Cartmel agreed that the notion of video and electronic games should be dropped as they suggested a fairground environment rather than a traditional circus. And while replacing them with savage animals was never on the cards, the idea of something nasty happening to the 'sacrificial lambs' off camera greatly appealed.

Another plus point was the writer's sound understanding of the balance between interior and exterior scenes, and on that basis Nathan-Turner suggested to Cartmel that THE GREATEST SHOW IN THE GALAXY merited being a four-part story rather than three. This would release a proportionately larger budget and allow greater time for character development, something the Producer was keen to see occur with this serial.

Stephen Wyatt got the formal go-ahead to develop three more scripts on 29 September 1987. Surprisingly there were few requests for major changes. The only significant ones were setting the story in daytime, and removing anything based around video games. One consequence of this was a need to rethink Whizzkid now his arcade skills were no longer needed. Casting around for ideas the three settled on making him a pastiche of obsessive fandom: a callow youth who eats, sleeps and breathes his obsession.

"I know some people felt that the character Whizzkid was a caricature of **Doctor Who** fans. They missed the point. Whizzkid was a caricature of any fanatic, anyone who has an all-consuming interest in anything. Stephen [Wyatt] and I were, at the time, working on a project about such a person – a marvellous one-off play, which sadly has not yet been made. Maybe that's why he included the character, I don't remember."

John Nathan-Turner, DWM 247, 1996

The role of Captain Cook also underwent radical changes as the story developed. Having devised him as a rugged, square-jawed adventurer from the Indiana Jones mould, whose sudden unexpected death in episode one Wyatt hoped would be as startling as the Arab swordsman's demise in *Raiders of the Lost Ark*, the writer found he could not bring himself to kill the character. He was already, by then, thinking of someone less Harrison Ford, more Colonel Blimp.

Interviewed in 1989 by John B.McLay Wyatt explained the Captain's evolution. "It resulted in a grotesque caricature of the old colonialists – dressed in his khaki uniform, topped by pith helmet, and relating the most mind-numbing 'adventures' between sips of tea. His main priority, like the Gods with whom he sought to ally himself, was one of self-interest. He showed no loyalty and would happily trick or exploit anyone who stood in his way. Yet despite these rather unpleasant characteristics, I rather warmed to him.

"We got to episode one and I thought, "He can't be killed of now", and then he kept surviving throughout the rest of the script. He always succeeded in talking himself out of death. Even when he was murdered, he still came back as a zombie. In one version of the script, when the circus had finally sunk into the ground, the Captain came out of the rubble reminiscing. I knew that would never be passed, but it does just show how a character can dictate everything else around."

Stephen Wyatt delivered his four scripts early in 1988. With more time on his hands his next task was to pursue another assignment for John Nathan-Turner; a rites of passage play about a young man at a science-fiction convention, a brief which saw Wyatt attending as many **Doctor Who** conventions as he could while he was undertaking research.

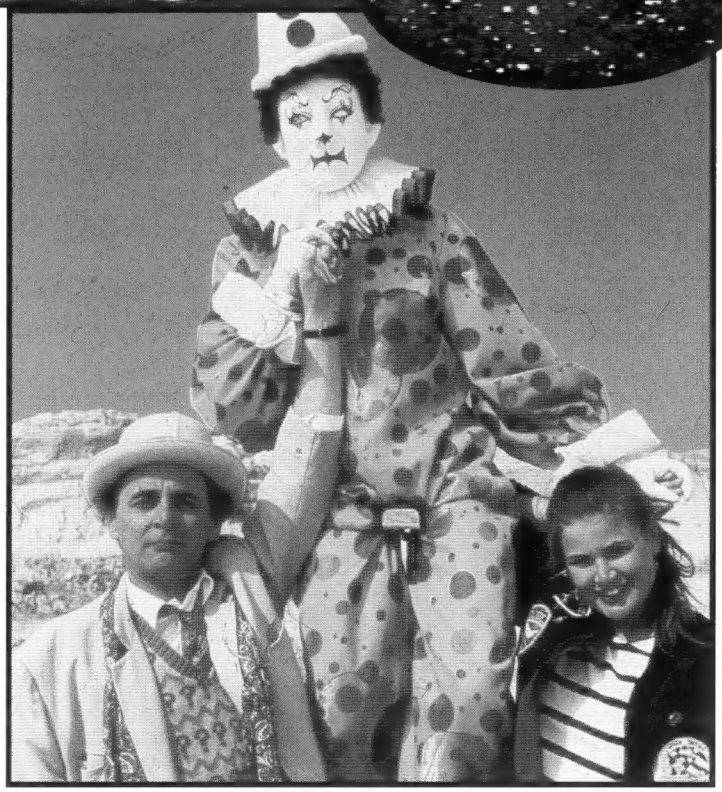
Andrew Cartmel oversaw any rewrites necessary, but even the switching of Segonax from a lush forest planet to a desert world, country lanes to dirt tracks, forest clearings to waterside oases, needed little in the way of dialogue changes. On paper it looked as though this four-parter would pose few production problems…

Personnel

Feeling that this was a 'safe' production, Nathan-Turner invited a new name to join the ranks of **Doctor Who** Directors. But while Alan Wareing was new to directing the Time Lord's adventures, he was no stranger to the series.

Alan Wareing joined the BBC in the Seventies, having served an apprenticeship in amateur theatre, firstly as an actor but mainly as a director of plays and farces. His first job with the corporation was an Assistant Floor Manager position before gaining promotion to PA and finally to Production Manager. During this period he worked on many popular series and serials, including **Juliet Bravo, Miss Marple, The Onedin Line** and **Blake's Seven**.

His first **Doctor Who** was THE KEEPER OF TRAKEN while he was still a PA. Gaining an instant rapport with John Nathan-Turner and the then Script-Editor, Wareing asked for help with preparation for a script he could use on a forthcoming BBC Director's course. The production team of the time duly obliged, furnishing Wareing with an idea for a twenty-minute drama and supporting him in preparing the dialogue script.



Wareing passed the course only to find there were no openings for any more BBC staff Directors. Accepting a notional job as a Production Manager Wareing worked with Saward and Nathan-Turner again on TIMELASH where he announced he was thinking of going freelance, and asked them to consider him for any future **Doctor Who** directing vacancies. Wareing eventually left the BBC in 1986 having managed to direct a few episodes of **EastEnders** and **Casualty**. Impressed by his tenacity and desire to succeed as a Director, Nathan-Turner invited him to the 1987 **Doctor Who** Christmas party and offered him the opportunity to do GREATEST SHOW. He jumped at the chance and was enthusiastic about the script from day one.

"The biggest challenge of the script for me was to create the creepy atmosphere that was required. The wonderful thing about the story, which I loved from the moment I read it, was that nothing was as it appeared to be, and that apparently innocent characters turned out to be evil. That was the biggest challenge: to get that across without giving the game away. I was quite happy that I wasn't dealing with rubberised monsters."

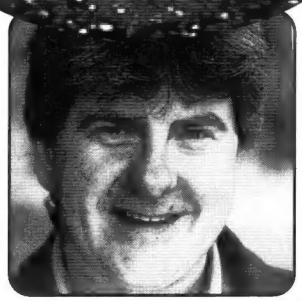
Alan Wareing, DWM 161, June 1990

Responsible for Set Design was David Laskey, another newcomer to the series but one who had reworked part of the TRIAL OF A TIME LORD set components two years ago when asked to create a spoof **Doctor Who** setting for a **French and Saunders Show** sketch. Although not broadcast at the time, the sketch did finally surface on the CURSE OF FATAL DEATH BBC Video in 1999.

Costume Designer Rosalind (Ros) Ebbutt joined the BBC in 1974, straight from working as a Costume Production Assistant with the Royal Opera House. After a year working as a Costume Assistant on such shows as **Survivors** and **Poldark** she quit the corporation and returned to the theatre, spending two years with the Scottish Ballet. She married in 1977 and, with her new husband, moved back to London and once more joined the BBC. She was promoted to full Designer status in 1980, her first production being the highly acclaimed science-fiction play, *The Flipside of Dominick Hide*, starring Peter Firth and Caroline Langrish. So successful was this production that Ros Ebbutt was asked to work on its sequel, *Another Flip for Dominick*, which aired in 1982.

In between bringing her talents to such varied shows as **The Soldier's Tale** ballet, the 1987 Le Carre serial **A Perfect Spy**, and series such as **Bergerac**, Ros Ebbutt was assigned to the Peter Davison **Doctor Who** BLACK ORCHID. For this show she designed the highly memorable Pierrot clown outfit worn by Davison, which was much admired by John Nathan-Turner. It was with memories of this costume in mind that Nathan-Turner specifically asked if Ebbutt was free to work on GREATEST SHOW.

Another experienced hand was Denise (Dee) Baron, in charge of Make-up. Having graduated college with a Fine Arts degree in painting and printmaking, she



Chris Jury

Chris Jury first came to fame in the original, much acclaimed run of Lovejoy in 1985. The series was cancelled after one season, but resurrected five years later. In the meantime, Chris Jury had screen-tested to play the seventh Doctor, and remained with Lovejoy until the penultimate season of its revival. Since then, he's carved out a successful career as a writer and director, on BBC series including **Casualty**.

Starting Out (Louie) (1999)
What Rats Won't Do (Defendant) (1998)
Noah's Ark (Nicky Baldwin) (1997)
Jim's Gift (1996)
The Innocent Sleep (News Photographer) (1996)
The Big Game (Waiter) (1995)
Lovejoy (Eric Catchpole)
F10: Last Tango in Lavenham (12/4/1994)
Heartbeat (PC Norman)
D6: Little Nice Girls Don't (10/9/1994)
Stay Lucky (Kevin) (1989)
Hidden City (1989)
Casualty (DC Monahan) D4: Day Off (9/29/1989)
Doctor Who (Deadbeat/Kingpin)
The Greatest Show in the Galaxy (1988)
A Very Peculiar Practice (Peter Wagstaff)
B3: May the Force be With You (3/16/1988)
Lovejoy (Eric Catchpole) (1986-1993)

Daniel Peacock

Actor Daniel Peacock might be best known a 'a yob,' though his first major role was as Toby, the effete 'nice boy' featured in the Comic Strip's parodies of The Famous Five.

But a brief look at Peacock's resume shows his talents as a writer: he directed the 1999 film **Harry and Cosh**; created the BBC TV sitcom **Men of the World**, starring David Threlfall and briefly featuring Elisabeth Sladen); wrote the film *Party Party* (1983) and even wrote an episode of **The Comic Strip Presents.** He also wrote and co-starred in Channel 4's **Diary of a Teenage Health Freak.** Other credits as a director include **Harry and Cosh** (1999) and **Sister Said** (1998)

Small Time Obsession (Unfortunate Man) (2000)
Sister Said (Wendy's father) (1998)
Men of the World (Gilby Watson) (1994)
Carry On Columbus (Tonto the Torch) (1992)
Robin Hood: Prince of Thieves (Bull) (1991)
Teenage Health Freak (Dad) (1991)
I Bought a Vampire Motorcycle Buzzer) (1991)
Casualty (Leathers)
F12: Pressure! What Pressure? (11/29/1991)
Boon (Georgie Pearlman)
C13: The Not So Lone Ranger (1/24/1989)
Doctor Who (Nord)
The Greatest Show in the Galaxy (1988)
Eat the Rich (Terence) (1987)
Girls on Top (commercial actor) Big Snogs 1986)
Robin of Sherwood (Sergeant Sparrow)
C1: Herne's Son (1986)
Alas Smith & Jones C1 (1986)
Whoops Apocalypse (Dominic) (1986)
Assaulted Nuts (1985)
Valentine Park (1985)
The Comic Strip Presents *The Supergrass* (Jim Jarvis) (1985)
The Jewel of the Nile (Rock Promoter) (1985)
Only Fools and Horses (Mental Mickey)
D4:It's Only Rock and Roll (3/14/1985)
The Lenny Henry Show A4 (9/25/1984)
The Young Ones (Man in cabin) B3: Nasty (5/29/1984)
The Comic Strip Presents (Postman)
B5: Gino: Full Story and Pics (1/28/1984)
The Comic Strip Presents (Barman)
B4:A Fistful of Travellers' Cheques (1/21/1984)
Little Armadillos (1984)
Party Party (Toby) (1983)
Gandhi (Youth) (1982)
The Comic Strip Presents A2: War (1/3/1983)
(Toby) B1: Five Go Mad on Mescalin (11/2/1983)
(Kix) A3: The Beat Generation (1/17/1983)
(Toby) A1: Five Go Mad in Dorset (11/2/1982)
Trail of the Pink Panther (1982)
Riding High (Clerk) (1980)
Bloody Kids (School 2) (1979)
Porridge (Rudge) (1979)
Quadrophenia (Danny) (1979)

joined the BBC as a Make-up Assistant in 1978 and successfully applied to become a full Designer in 1983. Her first contact with **Doctor Who** was in 1978 when she assisted on the Season Sixteen opener, The Ribos Operation. Although drafted in ad-hoc on other serials, her second major contact with the series was not until 1984 when she was called on to handle make-up responsibility for The Twin Dilemma. Her one **Doctor Who** subsequently was the opening Trial of a Time Lord segment, The Mysterious Planet.

Steve Bowman's experience of **Doctor Who** visual effects stretched back to Planet of the Spiders and weeks spent moulding, painting and detailing spider limbs for the many 'Eight-legs' used in this serial. Trained by such talents as Tony Harding, Ian Scoones and Tony Horton, Bowman assisted on Terror of the Zygons and The Invisible Enemy before winning his Designer's spurs and being let loose on Earthshock in 1981.

Old hands Dave Chapman and Dicks Mills were booked to handle electronic and special sound effects respectively, but for incidental music the series welcomed another newcomer, Mark Ayres.

Normally on a **Doctor Who** the music composer/arranger is not

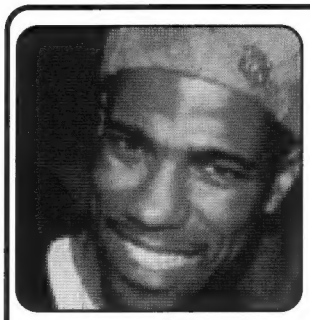
Dee Sadler

Ultraviolet (Stewardess) Terra Incognita (1998)
Peak Practice (Claire Davis)
C9: A Normal Life (1995)
Wycliffe (WPC) A2: The Dead Flautist (7/31/1994)
Casualty (Irene Clarke) E12: All's Fair (11/30/1990)
Doctor Who (Flowerchild)
The Greatest Show in the Galaxy (1988)
Casualty (Maggie) B6: Lifelines (10/17/1987)
The Little Drummer Girl (Diana) (1984)
No Place Like Home (Tracy Crabtree) (1983)

Jessica Martin

Actress and impressionist Jessica Martin was born in 1962, and had odd links with both Ace and her predecessor Mel in 1988: she'd just played Dorothy in a stage version of *The Wizard of Oz*, and was about to replace Bonnie Langford musical *Me and My Girl*.

Hey Mr Producer: The Musical World of Cameron Mackintosh (1998)
The Garden (Singer) (1990)
Telly Addicts E17 (1989)
Doctor Who (Mags)
The Greatest Show in the Galaxy (1988)
Copy Cats (Various Impressions) (1985)
Spitting Image (Various Voices) (1984)

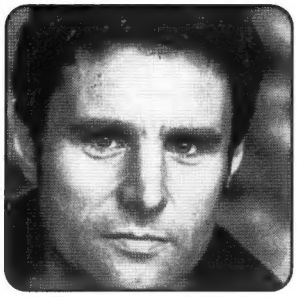


Ricco Ross

Ricco Ross has the fairly unique claim to fame of having appeared in Doctor Who, The Tomorrow People and Babylon 5, not to mention Press Gang.

Having made a name for himself in Britain during the early 1990s, Ross moved to Hollywood around 1995 and is no longer listed in the British actor's directory, *Spotlight*.

Octopus (Brickman) (2000)
Beverly Hills, 90210 (Miles Caufield) I9: Agony (5/12/1999)
The Practice B1: Reasonable Doubts (9/20/1997)
Babylon 5 (Captain Frank) D17: The Face of the Enemy (6/9/1997)
JAG B3: Washington Holiday (2/28/1997)
Wishmaster (Lt Nathanson) (1997)
Fierce Creatures(TV Journalist) (1997)
Timelock (Tibuck) (1996)
Mission: Impossible(Denied Area Guard) (1996)
Gulliver's Travels (Brobdingnag Scientist) (1996)
Proteus (Buckley) (1996)
Highlander (Kassim) D15: Promises (2/26/1996)
Hackers (Reporter) (1995)
Project Shadowchaser III (Lennox) (1995)
Westbeach (Greg Dacosta) (1993)
Passport to Murder (Dealer) (1992)
Jeeves and Wooster (Liftman) C14: Introduction on Broadway (4/12/1992)
Jeeves and Wooster (Liftman) C13 Full House (4/5/1992)
Jeeves and Wooster (Liftman) C12: Bertie Sets Sail (3/29/1992)
Murder Most Horrid (Gary) A6: Mrs Hat and Mrs Red (12/19/1991)
Project: Shadowchaser(Jackson) (1991)
Sleepers (Karl Richfield) (1991)
Slipstream (1st man at table) (1989)
The Return of Sam McCloud (Rifkin) (1989)
Murder by Moonlight (Alvarado) (1989)
Doctor Who (The Ringmaster) The Greatest Show in the Galaxy (1988)
Crusoe (2nd Victim) (1988)
Body Contact (Smiley) (1987)
The Return of Sherlock Holmes (1987)
Aliens (Private Frost) (1986)
D.P. (Jackson) (1985)
Death Wish 3 (The Cuban) (1985)
Spies Like Us (W.A.M.P Guard) (1985)
The Dirty Dozen: The Next Mission (Arlen Dregors) (1985)



Christopher Guard

Born, 5 December 1953,London, England. Partner of **Casualty**'s Catherine Shipton, aka Duffy.

Poirot: *Lord Edgware Dies* (Alton) (2000)
The Bill (Phil Gough) Ticking Clocks (12/10/1998)
Bugs (David Lance) C9: Identity Crisis (9/20/1997)
The Haunting of Helen Walker (Peter Quint) (1995)
Lovejoy (Jake the Bartender) F3: Somewhere over the Rainbow (10/16/1994)
The Memoirs of Sherlock Holmes (Willoughby Smith)A3: The Golden Pince-Nez (1994)
Casualty (Kenneth Hodges) (1993-1994)
She-Wolf of London (Hatchard) A3: Moonlight Becomes You (10/23/1990)
Blackeyes (Nigel Bennon) (1989)
Doctor Who (Bellboy) (1988)
Agatha Christie's *Dead Man's Folly* (Alec Legge) (1986)
Return to Treasure Island (Jim Hawkins) (1985)
My Cousin Rachel (1983)
A Woman of Substance (Gerald Fairley) (1983)
Memoirs of a Survivor (Gerald) (1981)
Wilfred and Eileen (Wilfred) (1981)
Loophole (Cliff) (1980)
The Professionals (Tony) D4: Involvement (9/28/1980)
BBC Shakespeare: *The Tempest* (1980) (1980)
Me You and Him (Conrad) (1979)
Shoestring A2: Knock For Knock (10/7/1979)
The Lord of the Rings (Frodo) (1978)
Les Miserables (Marius) (1978)
A Little Night Music (Erich Egerman) (1977)
I, Claudius (Marcellus) (1976)
Play for Today: *Joe's Ark* (John) (1974)
Vienna 1900 (Hugo Heinold) (1967)
Great Expectations (Young Pip) (1967)

Ian Reddington

Born in Derbyshire, England on 18 October 1958, Ian Reddington was cast as the Chief Clown on the strength of a previous performance of Alan Wareing in Casualty the year before. He went straight on to fame as market co-ordinator 'Tricky Dicky' in **EastEnders** during the early 1990s. Curiously, Reddington isn't listed in the current edition of the actor's directory Spotlight, but is still active on stage, having recently appeared in Ben Elton's *Gasping*, and is due to appear in the Grenwich Theatre's production of *Jack the Beanstalk* over Christmas 2001. He's also known to be a fan of Sheffield Wednesday football club.

Holby City (Ferguson) B14: Dispossessed (2/24/2000)
Peak Practice (Jack Crinham) I2: Close To Home (1/11/2000)
The Bill (Tusker Stein) Hot Money (10/19/1999)
Mothertime (Bart) (1997)
The Sculptress (Stewart Hayes) (1996)
Cadfael (Peter Clemence) B2: Devil's Novice (8/18/1996)
EastEnders (Richard 'Tricky Dicky' Cole) (1992-94)
Inspector Morse (Oakley) F5: Cherubim And Seraphim (4/15/1992)
Who Needs a Heart (1991) (Jack) (1991)
Highlander (Bassett) (1986)
Boon (Laker) D10: Big Game Hunt (12/4/1989)
Doctor Who (Chief Clown) The Greatest Show in the Galaxy (1988)
Casualty (Vic Dancer) B8: Cross Fingers (10/31/1987)
Who Needs a Heart (1991) (Jack) (1991)
Highlander (Bassett) (1986)
Three Up, Two Down (Flash) B4: It's Only Rock 'N' Roll (4/28/1986)

TP McKenna

Born on September 7 1929 in Mullagh, Co Cavan in what was then the Irish Free State, but would soon become the Republic of Ireland, Thomas Patrick McKenna has never been ashamed to indulge his heritage, as shown by his recent roles as Phonsie Dochertie, the local godfather of **Ballylennon** in the six year run of Christopher Fitz-Simmons' radio series of the same name, or more recently as the local godfather in **Dearly Departed,** another Irish comedy form the same author.

Ballykissangel (Bishop Goldberg) F8: Smoke Signals (4/15/2001)
Inspector Morse (Prof Sir Lionel Phelps) The Remorseful Day (11/15/2000)
Monarch (Henry) (2000)
Longitude (Edmund Burke) (2000)
The American (Marquis de Bellegarde) (1998)
The Ambassador (Taoiseach Healy) A1: Pilot (1/4/1998)
Casualty (Dr Archie Whitlock) L14: Out Of Control (12/6/1997)
Kings in Grass Castles (Lord Dunraven) (1997)
Scarlet & Black 1993)
Heartbeat (Michael O'Leary) C4: Going Home (10/24/1993)
Lovejoy (Bertram Montesqeiu Montserrat) D10: Irish Stew (3/14/1993)
Casualty (Arthur Jackson) G15: Silent Night (12/24/1992)
Rumpole of the Bailey (Jean Pierre O'Higgins) F1: Rumpole a la Carte (10/28/1991)
The Chief (Colin Fowler) (1990)
Miss Marple: *A Caribbean Mystery* (Dr Grahame) (1989)
Valmont (Baron) (1989)
Red Scorpion (Vortek) (1989)
Doctor Who (Captain Cook) The Greatest Show in the Galaxy (1988)
The Modern World: Ten Great Writers (1988)
Pascali's Island (Dr Hogan) (1988)
Jack the Ripper (O'Connor, STAR editor) (1988)
The Christmas Tree (Bill) (1986)
Arthur Hailey's Strong Medicine (Dr Sweeting) (1986)
Boon (Erroll McLaverty) A7: Northwest Passage To Acock's Green (2/25/1986)
Cats Eyes (Billy Truscott) Fingers (1985)
Bleak House Harold Skimpole) (1985)
Behind Enemy Lines (Sir James Dorsett) (1985)
The Doctor and the Devils (O'Connor) (1985)
Memed My Hawk (1984)
Nancy Astor (Lord Curzon) (1983)
To the Lighthouse (Augustus Carmichael) (1983)
The Scarlet and the Black (Reichsführer Heinrich Himmler) (1983)
Britannia Hospital (Theatre Surgeon) (1982)
Play for Tomorrow: *Crimes* (Melvyn) (1982)
The Manions of America (Harry Clement) (1981)
Silver Dream Racer (Bank Manager) (1980)
The Outsider (John Russell) (1979)
BBC2 Premiere: *Deasey* (1979)
A Portrait of the Artist as a Young Man (Simon Dedalus) (1978)
Holocaust (Colonel Blobel) (1978)
Blake's 7 (Sarkoff) A11: Bounty (3/13/1978)
Target Lady Luck (1977)
Levkas Man (1977)
Thriller: *The Next Victim* (1976)
The Sweeney (Superintendant Grant) A6 Night Out (2/6/1975)
Napoleon and Love (Barras) (1974)
All Creatures Great and Small (Soames) (1974)
Percy's Progress (1974)
Jason King (Rene Chenard) A18: A Thin Band of Air (3/3/1972)
Stage 2: The Duchess of Malfi (Cardinal) (1972)
Callan (1967) TV Series (Colonel Richmond) (1972)
The Beast in the Cellar (Supt Paddick) (1971)
Straw Dogs (Major Scott) (1971)
Play of the Month: *Rasputin* (1971)
Villain (Frank Fletcher) (1971)
Percy (Meet the People Compere) (1971)
Perfect Friday (Smith) (1970)
Play of the Month: *The Rivals* (1970)
Anne of the Thousand Days (Norris) (1969)
Gott mit uns (1969)

The Charge of the Light Brigade (Russell) (1969)
The Avengers (Grant) Noon Doomsday (11/27/1968)
The Saint (Tony) F4: Legacy for the Saint (10/13/1968)
Adam Adamant Lives! (Jason Lang) A Sinister Sort of Service (1967)
Ulysses (Buck Mulligan) (1967)
Young Cassidy (Tom) (1965)
Ferry Cross the Mersey (Hanson) (1965)
The Avengers (Major Robert Wentworth, Retired) D4: Death at Bargain Prices (10/23/1965)
The Avengers (Tony Heuston) C20:Trojan Horse (2/8/1964)
Edgar Wallace Mysteries: *Downfall* (1964) (1964)
Girl with Green Eyes (The Priest) (1964)
The Quare Fellow (Walsh) (1962)
Freedom to Die (Mike) (1961)
Johnny Nobody (Garda) (1961)
The Siege of Sidney Street (Lapidos) (1960)
A Terrible Beauty (McIntyre Boy) (1960)

Peggy Mount

Born on May 2 , 1918, in Southend-on-Sea, England, Peggy Mount was one the stalwarts of British sitcom. She died in November 2001, as this issue of IN-VISION was going to press.)

The Princess and the Goblin (voice) (1993)
Virtual Murder (Mrs Weaver) A Dream of Dracula (1992)
Casualty (Eliza Johnstone) F10: Sins Of Omission (11/8/1991)
Inspector Morse (Nun) E2: Fat Chance (2/27/1991)
Doctor Who (Stallslady) The Greatest Show in the Galaxy (1988)
The Ray Bradbury Theatre (The Judge) B7: Punishment Without Crime (4/16/1988)
You're Only Young Twice (Flora Petty) (1977)
Lollipop Loves Mr Mole (Maggie Robinson, aka Lollipop) (1971)
John Browne's Body (Virginia Browne) (1969)
Oliver! (Mrs Bumble) (1968)
George and the Dragon (Gabrielle Dragon) (1966)
Finders Keepers (Mrs Bragg) (1966)
Hotel Paradiso (1966)
One Way Pendulum Mrs Gantry) (1965)
Ladies Who Do (Mrs Cragg) (1969)
Winning Widows (Martha) (1961)
Inn for Trouble (Ada Larkins) (1960)
The Larkins (Ada Larkins) (1958)
The Naked Truth (Flora Ransom) (1957)
Dry Rot (Sergeant Fire) (1956)
Sailor Beware! (Emma Hornett) (1956)
The Embezzler (Mrs Larkin) (1954)

needed until post-production, and even then not until some edited footage is available. However, for GREATEST SHOW, Alan Wareing agreed that the character of the circus ringmaster would perform all of his introductions accompanied by a musical rap beat. And the easiest way to do this in the studio would be to have the soundtrack playing in the background and the actor synchronising. Cue an early assignment for Ayres.

Mark Ayres graduated from Keele University in the early Eighties with degrees in music and electronics. The infant broadcasting company TV-AM snapped him up as a sound engineer and as salary cheques started rolling in, Ayres began building and equipping a sound studio at his east-London home. Being a **Doctor Who** fan as well Ayres kept his musical talents honed scoring cues and themes for Keith Barnfather's *Reeltime Pictures*, a video com

pany founded in the Eighties which combined travel and commercial tapes with releasing interviews with the stars of **Doctor Who**.

Wanting to go freelance Mark Ayres began submitting demo tapes of his work to various TV Producers, among them John Nathan-Turner. Deciding to give Ayres a break Nathan-Turner invited him to produce an alternative score for one of the episodes of REMEMBRANCE OF THE DALEKS as a test. Impressed with the results the Producer sent him scripts for GREATEST SHOW to prompt some ideas and, on the strength of those demos, commissioned him to produce the 'live' score, starting with the ringmaster's rap-beat.

A very strong guest cast was assembled for this production with Alan Wareing adamant that he wanted just one name to play the pompous Captain Cook, veteran actor T.P. McKenna, who accepted as soon as he saw the scripts. For his part John Nathan-Turner suggested Gian Samarcco as an ideal to play the gormless but obsessed super-fan, Whizzkid, thanks to his definitive interpretation of Sue Townsend's hapless youngster, Adrian Mole.

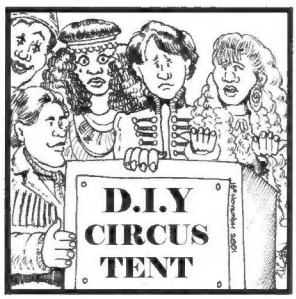
Two other Producer choices were Christopher Guard (brother to Dominic Guard) to play Bellboy, having worked with him on a production of *Cinderella* at the Theatre Royal, Drury Lane, and Chris Jury to play Deadbeat. Jury had been among those screen-tested to play the seventh Doctor and had been high on the final ranking.

A lot more work went into the casting of Mags and the Chief Clown. Most of the actresses auditioning for Mags tended to make their werewolves feline rather than vulpine, so even though Nathan-Turner was concerned that voice-over/impressionist Jessica Martin was younger and shorter than the character he had in mind, he had to admit she played the best werewolf.

Hardest of all to cast was the Chief Clown, mainly because Stephen Wyatt had supplied so little in the way of sleeve-notes or definition about the character. The eventual choice was Ian Reddington, who he'd cast a compulsive gambler in a **Casualty** episode the previous year.

"I found the casting of the Chief Clown to be the most difficult part, simply because this one character was written with nothing for me to aim at. When I cast Ian Reddington, an actor who I had worked with before and admired greatly, I said to him, "This is a character that you have to create, because I don't want it to be black and white, or two dimensional". A lot of what you saw of the Chief Clown was Ian's own invention... The gestures, for instance, and some of the manic laughter were Ian's own creation, and also the fact that he had two voices: a public voice and the sinister professional voice, if you like."

Alan Wareing, DWM 161, 1990



Set Design

As was the norm for a standard **Doctor Who**, David Laskey had to divide his planning between what was needed on location, and what was needed in the studio.

His one advantage on this story was that, apart from the TARDIS and the God's arena, everything that required building took place at the circus. For the exterior Laskey briefly looked into hiring a full-size circus marquee, but the costs and the logistics of assembling it on location, and of setting fire and destroying it, were too high. With agreement from Visual Effects it was decided the main tent would exist only as a model set, with just the entry vestibule realised full size using canvass and wood.

One cost-saving suggestion came from John Nathan-Turner when it came to planning the various circus-folk trailers referenced in the script as dotted around the encampment. In place of caravans the Producer suggested a dilapidated old charabanc. And he knew just where to find one...

"You may remember that after being forced to buy the coach used in DELTA, because we wanted to drop it, I'd afterwards sold it on to Exhibitions for the same money I'd paid for it. It was stored in Wales. Well, I borrowed the coach back from them and had it painted up as this story's hippie bus. It went back to be stored and, a year or so later, when it looked as though we'd never find a home for it, it was crushed."

John Nathan-Turner, DWM 247, 1996

Vehicles were another part of Laskey's duties and this serial required no less than four wheeled items. The first was a black Van Den Plas customised hearse that would be rented for its one day on location. More difficult to find was the space-age motorcycle, ridden by Hells Angel, Nord the Vandal, that had to look, as far as was affordable, like something from a *Meatloaf* album cover! Fortunately the BBC had on its books the address of a vehicle customising company based out in the West Country, not far from this serial's chosen locations in Dorset.

The proprietors of this company, known to the cast and crew simply as Bootsy and Ferret, were all bikers themselves and indeed could have auditioned easily for the role of Nord. Asked to provide a 'heavy metal bike', they furnished a customised five-wheeler that comprised an old Triumph bike welded to a four-wheeled flatbed cart with wooden fencing around it. The front forks were extended and fitted with a pair of steer's horns above the handlebars, and all the fairings were sprayed bright yellow. This hybrid vehicle had been 'christened' 'Long Life', as the decal on the fuel tank proclaimed. This item too was rented, as was Whizzkid's red Raleigh children's bicycle (with the seat and handlebars extended up as much as possible to enable an adult actor to pedal it), and the vintage wooden market stall that would be dressed for Peggy Mount's scenes. Although Set Design was required to dress this wagon with displays and markings, they did not have to provide any of the food items on it. The BBC contracted caterers did this. The exotic, alien food Sylvester McCoy and Sophie Aldred would tuck into on location was a mixture of custard and tinned sweet corn scooped into a hollowed mango shell.

For the two planned studio sessions David Laskey introduced Alan Wareing to a new tool being used by some members of the Design department: EUCLID. This was a new architectural software package that worked like an architect's CAD-CAM application. It enabled three-dimensional, wire frame designs to be created in memory and then altered or moved through very easily by the user. Using such a package Laskey was able to demonstrate his floor plans electronically and amend them in-situ with the Director, without needing to build complex models beforehand. So if Wareing wanted one set changing or deleting or adding to, it was quick and simple to achieve.

The main interior set was the big top – a conventional circus arena featuring a circular stage emblazoned with a floor-painted legend, 'The Greatest Show in the Galaxy', surrounded by a circle of seating blocks and behind that the arena walls. Tiered seating surrounded the area built, like American bleachers, with seats and platforms supported on scaffolding rungs. Gangways out into the wings interrupted this amphitheatre design that was topped by an arc of heavy painted canvas to suggest the shape of a tent.

Other sets conceived were the ticket booth vestibule, the backstage holding area, the robot workshop, numerous tent corridors, the TARDIS and the one other main set – the Gods' stone chamber.

David Laskey had planned that the stone chamber would re-use many components from the circus ring: principally the circular amphitheatre scaffolding that would, this time, support two tiers of light-weight 'Jabolite' material, carved, scored and painted to look like grey stone. For scenes of the chamber collapsing Laskey arranged for sections of the 'Jabolite' to be pre-cut with bellows filled with mixtures of sand and powder ready to squirt puffs of dust through the cracks while the cameras were turning.

The Gods' stage had to be more robust as it had to support three actors. The stage on which the characters sat was a theatrical 'trap' – a wooden platform mounted on a gantry that could be lowered hydraulically when required. To hide this gantry, more 'Jabolite' walls were built to surround it. The various columns, lintels and pillars in the background were also carved in 'Jabolite'.

All seemed set in stone, to coin a phrase, so far as sets were concerned... but things would change once production began.

Costume

One of the first things Ros Ebbutt did when she received her scripts was contact here assistant, Sarah Jane Ellis to begin researching types of clowns. Between them, and thanks to a mountain of books and a timely visit to a clown's convention that happened to be going on in Brighton that month, they determined that there were two basic classifications. There were the traditional, happy red-nosed clowns in garish, often baggy costumes – 'Augustes', and the more ornate, elegant Pierrot clowns, 'Grimadlies', that sometimes had sad painted faces.

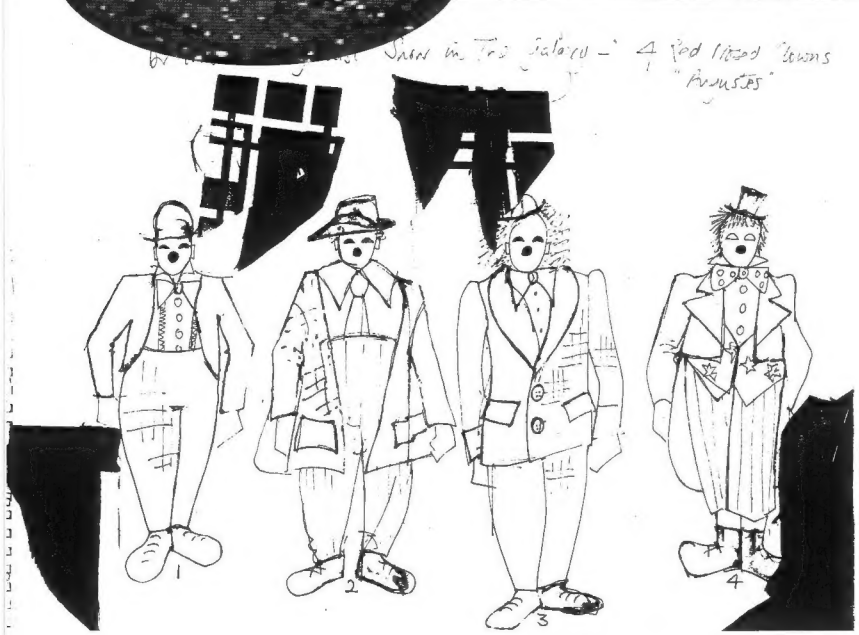
For the Chief Clown, Ebbutt purchased rolls of black jersey fabric inlaid with a spidery silver, stitched pattern, and rolls of white satin patterned with a silver pebble design. Layers of the silver satin (which would look white to the cameras) were layered with the black material and cut to fashion the jacket, the shorts and the hat. Foam padding was used to puff out and stiffen the jacket. Extra silver sequins were sewn onto the costume to provide additional detailing. Ian Reddington was fitted with a pair of white stockings, a matching pair of sparkly shoes and a ruff cut from circles of a paper-nylon material.

For episode one the Chief Clown was also accoutred with an undertaker's top hat and Victorian long coat hired from Bermans.

Ros Ebbutt designed four different types of red-nosed clown and three that would have white faces. She was lucky to find a whole assortment of garishly coloured striped and check-patterned fabrics from her tours of various markets, and purchased a large supply of a metallic organza material from an Indian clothing supplier in Southall. Setting her team to work, Ebbutt fashioned eight red-nosed clown outfits, all with baggy jackets and trousers, silly hats and different designs of waistcoats, ties, collars and shoes. Five white-faced clown outfits were made from her three sketches – the reason for so many costumes was that some would be worn by real circus performers hired for selected scenes.

One change to the script Alan Wareing had made was an insistence that all the clowns, except for their chief, would be robots not real people. This necessitated giving each clown a pair of long white-leather gloves to hide their real hands – and to enable them to grip props firmly – and to contrive a headpiece that would obscure the artists' necks and faces. For this Ros Ebbutt needed help from Dee Baron.

The other human circus performer was the Ringmaster to whom Ebbutt gave a suit made from



red and black checked silk and a lurex fabric with a checked glitter fabric. His hat was found by chance in Costume Department's stores and fitted perfectly.

Morgana and the other hippie characters were dressed in Sixties styles and fabrics such as suede, cheesecloth, denim and cotton, with strands of leather, beads and other accessories added. Overall she was keen to strike a correct balance so that the hippies would not look either too threatening or too weedy.

Having seen photographs of Jessica Martin, whose own hair was streaky and punk-looking, Ros Ebbutt decided to use this motif for her costume. The base component was a pair of green tights worn underneath an animal-print fishnet leotard that encased the actress from neck to foot but which left her arms bared. She found a green and black flocked organza material that she cut into long panels and stitched to a fur bodice to make the skirt. The bolero jacket was cut from black suede and her footwear was built up using fur trim. Long fishnet gloves, open at the fingers completed the outfit.

For Mags' scenes as a werewolf Ros Ebbutt added additional fur panels to the bodice/skirt, fur edging to the jacket, fur earrings and replacement long fur sleeves underneath the gloves that would give the impression of hair having grown through the creature's clothes. The fur was gelled and streaked with colour to match those used by Dee Baron on Jessica Martin's face, hair and hands.

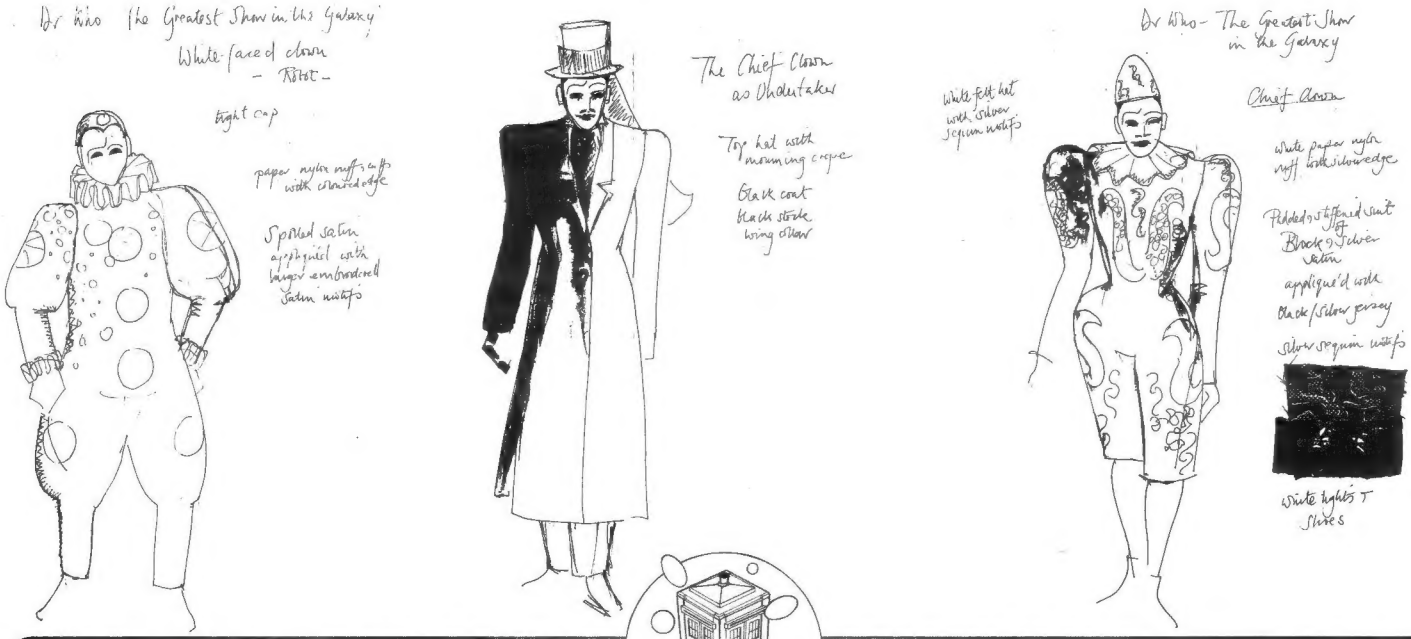
The Captain's outfit was a traditional khaki safari-suit, but with jack boots added to imply a hint of the Nazi-like sadism that would emerge during the story. A bright cravat was added to make him look slightly alien.

Nord was a biker and so got a typical biker's outfit: heavy boots, blue denim jeans, a double black studded belt, a black T-shirt and a modified denim jacket with additional studded shoulder-pads and padded trim. Dee Baron found a sketch for a transfer that featured a skull with bat wings emerging from the sides. Using this as inspiration Ros Ebbutt had a transfer of the design made up to go on the T-shirt and planned to use the design as a basis for the special crash helmet the character would wear. Her first design made use of a full crash helmet with visor and chin-guard that would hide the actor's face completely. Alan Wareing, however, rejected this approach, feeling that the audience should see the character's expressions. The design eventually given to an external propmaker to build suggested a Fifties-style spherical bike helmet with Batman-like goggles. The propmaker constructed the goggles and winged extensions in fibreglass and grafted them onto a Fifties helmet, following Ebbutt's instruction that the whole thing should be painted with a distressed leather and bone look.

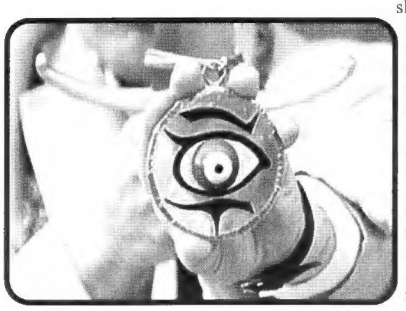
Austerity Britain fashions from the Fifties were her inspiration for the human form of the Gods, all of whom ended up looking like the nuclear Ovaltine family. Whizzkid was more Sixties based with narrow leg trousers, a blue shirt and bow tie, red shoes over white socks and a tank-top sweater specially made by Ebbutt.

The Doctor wore his standard costume but Ace was permitted some minor costume modifications following a visit with Sophie Aldred to Liberty's in London. Dark, patterned tights replaced her black leggings, with lace-up boots superseding her Doc Martens.

The Gods of Ragnarok were the last costumes completed as they were not needed until the final recording block. Their colour scheme was agreed in collaboration with David Laskey as these animated stone Gods had to look as though they were an integral part of their own amphitheatre. Since the Gods were largely static – with only their heads and hands capable of movement – their costumes were basically blocks of foam plastic and foam rubber cladding, built around three actors sat on chairs.



The building process was subcontracted out to freelancers Robert Allsopp and Susan Moore, who were given seated measurements of the three actors plus Ros Ebbutt's conceptual sketches which were based on Greek and African tribal masks. The upper halves of the costume were cast in foam rubber from very large moulds taken of Susan Moore's initial sculptures. Once assembled each costume looked like a heavy jacket with fixed arms. The costumes were open at the back so that the actors could slide into them, pushing their hands through small holes in the sleeves. Their masks were also constructed using foam rubber with Front Axial Projection (FAP) paint applied to the eye slits so they could glow when required.



For the base of each costume Allsopp and Moore fashioned sections of robing using blocks of foam plastic cut using a hot-wire. Once painted up these sections were simply shunted into place around the seated figures of the actors.

One extra assignment farmed out to Allsopp and Moore was making the eye medallion around Deadbeat's neck.

Each painted mask was then fitted to a specially tailored balaclava helmet that extended down and over the shoulders to hide actors and performers' true necks. The eye holes were covered with plastic two-way mirror foil through which actors could see out, but no one else could see in. A problem arose on location as hot weather caused perspiration to fog up these lenses, but this was solved when one of the motor bike suppliers introduced Dee Baron to a gel substance, applied to bike visors, that absorbs moisture.

With Mags Stephen Wyatt's script had suggested something akin to the transformation seen in the early Eighties movie *An American Werewolf in London*. With neither budget nor the time in studio to contemplate such complex animatronics, Baron abandoned thoughts of using prosthetics, preferring to go with a four-stage transformation, with camera cutaways in between.

Before anything could be shot Jessica Martin had to visit the Make-up department to try out various shapes and diameters of contact lenses so that the right shaped tinted lenses could be made for her by a professional optician. At first Baron thought of using full cats-eye lenses, but although these looked impressive when tried out, their weight made them very uncomfortable and therefore impractical for wearing over long periods in the studio. Instead, lighter silver and colour tinted lenses were selected. The next stage was a visit to the Department's preferred supplier of special dental fittings, Haynes and Kulp, so that moulds could be taken of Jessica Martin's teeth and jaw structure inside her mouth.

Haynes and Kulp built one set of bottom jaw fangs with extended incisors, and two sets of upper jaw fangs, one with slightly extended incisors, the other with very long fangs that would entail the actress having to keep her mouth permanently open while wearing them. The dental technicians also furnished a pair of tailored 'plumpers' – foam rubber pads that could be glued between the upper jaw and mouth to puff out the cheeks

Other elements crafted for the transformation were longer hair extensions that matched Jessica Martin's punk locks, talon-like nails, earth-toned face paint for the artist's face and hands, and a gelatine-based vegetable dye that could be drooled from the mouth to resemble slime.

For the hippies Dee Baron commissioned a number of hair-pieces to be made. Morgana wore a pair of beaded hair extensions that attached to a bandanna worn around her head, Deadbeat was fitted with a long pony-tail and both Flowerchild and Bellboy needed additional appliances to give their natural locks more of a late Sixties look.

And, of course, there was a major need for red-nose clown wigs in a variety of garishly coloured shades.

Make-Up

Joining this production six weeks before photography began Dee Baron quickly broke her tasks down into three key areas of responsibility: the clowns, Mags' transformation and the hippies. The clowns demanded the highest number of man-hours from her team, simply because there were so many of them, while Mags needed the most personal attention.

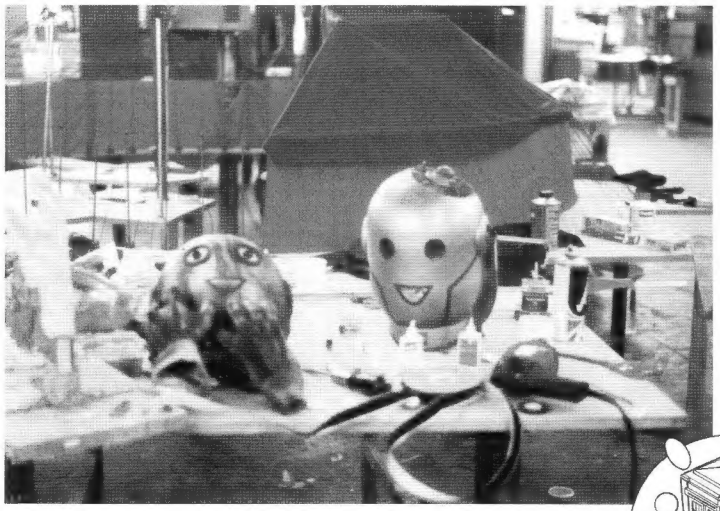
Ian Reddington's clown make-up was the easiest to apply as traditional white, black and red greasepaint could be used here. As inspiration Dee Baron drew on some clown illustrations she had done for a foundation course whilst still at college. As well as false eyelashes and a Joker-like smile she applied an unusual motif onto Reddington's forehead to suggest exaggerated eyebrows: a curved swoop over the left eye and a much larger swoop above the right that extended down to his cheekbone and up to his hairline. So impressed was Alan Wareing with this design that it was adopted as the motif that appeared on the kites. A smaller version was also painted onto Morgana's thumb and forefinger.

Wareing's decision that all the other clowns should be robots caused extra work as it meant that the natural faces of the actors and performers could not be used. Supported by Ros Ebbutt, Dee Baron argued and won that all the clown artists hired should, where possible, be roughly the same weight and height. Not only would this ease costume design concerns, it would also assist one of the mask designs Baron had in mind.

Every white-faced clown mask, irrespective of the patterns and motifs painted onto it, would be a representation of Ian Reddington's face. Correspondingly Dee Baron took a face cast of the actor and built it up in stages until vacuum-formed masks could be made from the final mould.

"After all the masks had been made, the next stage was to add the actual designs to the faces. I got each of my assistants to paint some of them up because I thought, "The only way they're going to look different is if we all do two or three clowns each." Although you only saw one mask per clown, each one actually had ten masks. So something like a hundred masks were made altogether. We had to allow for them breaking, we had to allow for it raining, we had to allow for actors doubling up, for some getting lost... My one brief to my assistants, before they started was, "Just remember, you've got to paint ten like that, exactly the same." So we kept them quite basic and simple."

Dee Baron, The Frame 10, 1989



Visual Effects

Robots were the biggest requirement of Steve Bowman's teams from small to large, complex and simple. The biggest single set needing robots was Bellboy's workshop where an 'unclothed' clown had to be seen. This prop was built by one of the few female Effects Assistants in the department, Biddy Palmer, and was constructed using a conglomeration of engineering and electrical components, many of them in stock at the workshop, woven into a metal skeleton. The face made use of Dee Baron's cast of Ian Reddington, but instead being painted white Palmer had the mask chromed to give it a shiny metal finish. Palmer also made the tray full of flashing lights and circuit 'gubbins' that was revealed as the innards of a clown once its inspection cover was opened. This prop had to be shallow enough to fit onto a clown actor's chest for the recorded scene.

Anticipating finale sequences of the robot clowns exploding Steve Bowman and Jim Lancaster manufactured a fully articulated dummy with pockets for

small mortar charges built into every joint. The idea was for this one dummy to be capable of exploding and falling apart in different ways, many times over, depending on which sets of joints were wired to explode during a particular take.

The bus conductor robot went through several stages of development. The first design of the head was a simple sphere with a cylindrical neck that could tuck into the collar of the conductor's uniform Ros Ebbutt would rent from Bermans. Alan Wareing rejected this, mostly for its comical resemblance to Reg Varney's character from **On the Buses**. Design number two was an angular shape that more closely followed the lines of a human head, albeit still with a perky smile. The sketch Wareing finally approved combined both shapes: a flattened ovoid with circular eye sockets, studs for 'ears', a painted on jaunty smile and a 'request stop' button embedded into the skull below the peaked cap. The head was moulded in two halves, cast in fibreglass and then painted to add extra details. Two heads were needed, one to look rusty and stained, the other looking shiny and new. Several versions of each were produced in case any of the planned Effects sequences went badly wrong.

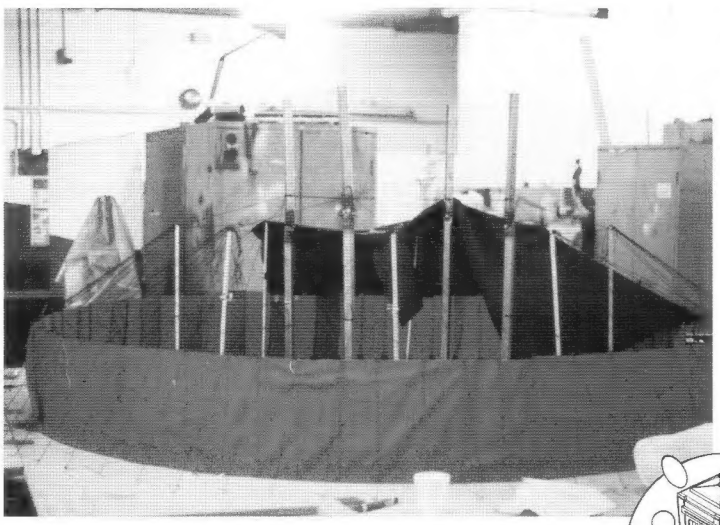
As well as the bus conductor heads, Effects also took a standard shop mannequin and modified the torso: adding wiring and fake hydraulics for a sequence where the Doctor literally knocks its head off.

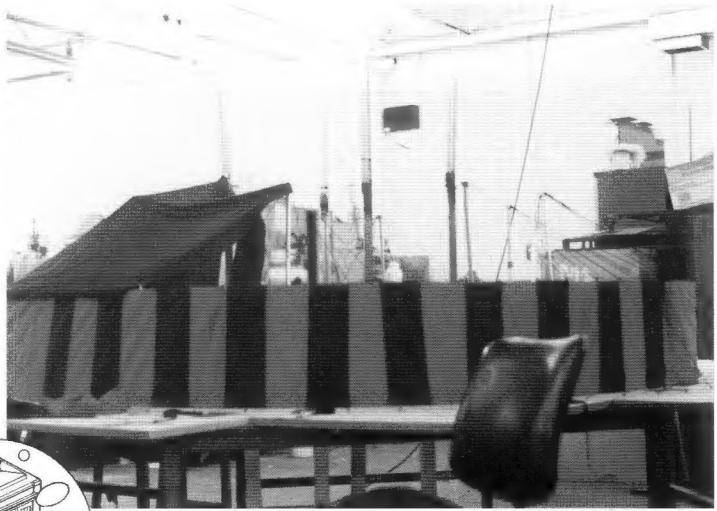
The biggest robot was the giant unearthed in the sand by Captain Cook and Mags. Only the upper half had to be constructed and this task was assigned to Effects Assistant Jim Lancaster. Using lightweight steel Lancaster constructed a frame and clad it using a mixture of wood and plastic panelling. The end result was akin to a Fifties tin robot toy, complete with a squared head, grips for hands, rectangular eye lamps and a hinged jaw. The robot was fixed onto a very solid base and hinged to that a compressed air hydraulic ram could raise it from a horizontal to a vertical position in seconds. Its body was hollow enough to permit an Effects Assistant to stand inside and operate the arms manually, but the head turret and the jaw mechanism were operated out-of-vision from a cable-linked remote control box.

Radio remote control was used to operate the junk mail satellite robot that materialises aboard the TARDIS in episode one. Built by Tony McKillop this was originally conceived by Bowman as a spider-like device that would scuttle around the TARDIS as it looked for a port into the TARDIS communication systems. Concerned this might be too complicated to work reliably in the studio McKillop constructed it around a wheeled traction unit linked to motors and a servomechanism. The leg idea was retained but only as static items that could be extended or retracted manually.

As well as the studio prop Mike Tucker built two miniature versions of the robot, to scale with the department's smaller versions of the police box, for use in filmed model shots of the satellite approaching the TARDIS as it drifts in space.

Tucker was also handed the task of building the circus tent in miniature. In this case the miniature was nearly six feet long and, just like a full size counterpart, boasted a wood and metal frame with panels of overlaid fabric. The guy ropes were made from elastic and the various crimson and black panels were not sewn together as it would make easier the job of destroying the tent in episode four. With the main arena tent Mike Tucker had complete artistic freedom, but for the linked vestibule he took a copy of David Laskey's production drawings to ensure a precise match.





Friday 6 to Thursday 12 May 1988

Space fan-mail e-robbing some

After a week off that has included the Spring Bank Holiday weekend, the regular cast is summoned again to Acton's BBC Rehearsal rooms to begin work on what they believe will be the second story of Season 25. Sylvester McCoy has grabbed a rare opportunity to be away on holiday with his family for a week, but Sophie Aldred has interspersed her vacation in Norfolk with a gruelling charity bicycle ride, pedalling virtually non-stop from London to Oxford.

It is an unusual assembly, even for a Doctor Who. As well as all the speaking cast needed for next week's location shoot, the rehearsal suite is also playing host to a troupe of clowns and other ring performers hired from a circus agency. Although none of them has a speaking part, they will be undertaking nearly all of the juggling, tumbling and stilt walking sequences called for in the script. The one exception is Sylvester McCoy.

Stephen Wyatt's script has the Doctor performing a number of magic tricks in episode four to divert the attention of the Gods of Ragnarok. Keen that these illusions should be as authentic as possible, McCoy has asked Alan Wareing and John Nathan-Turner for permission to perform these stunts himself. The actor is already accomplished at some conjuring tricks – including a few taught to him by his son – but is keen to go beyond the few suggested ideas Wyatt has written into the storyline. Accordingly the BBC hires Magic Circle member Geoffrey Durham to coach the actor in some new skills. As part of the deal, however, Durham insists their one-to-one rehearsals take place behind closed doors. These sessions punctuate regular rehearsals with the rest of the cast.

All four design departments are hard at work accommodating a location shoot that will now take place in a traditional sandpit, rather than the countryside settings proposed by the writer. Amidst all this preparatory work, one bit of live production is able to take place early. Over at Visual Effects in Acton Steve Bowman has taken advantage of an opportunity to shoot some of the miniature work early. Equipped with a film camera his team sets up and works through two episode one scenes of the junk mail satellite floating in space, detecting the TARDIS and homing in on it, disabling its defences before teleporting itself aboard. This model work uses the police box prop originally built for TRIAL OF A TIME LORD.

Saturday 14 May 1988

One track mined

Cast and crew are allowed one further day off on Friday before boarding an early morning coach from BBC Television centre for a three-hour drive down to Dorset. The production unit's base for the next four nights will be the Hotel Rembrandt in Weymouth, some ten miles from the scouted location. The Costume and Make-up teams will use two other hotels in town. One minor advance this **Doctor Who** unit is able to enjoy for the first time in the programme's history is cellular communication. PA Alex Todd has been issued with a BBC owned cell-phone so that he can more easily keep in touch with the Producer's office and any other part of the BBC.

The location for this entire week is the ECC Quarry at Warmwell near Dorchester. Three main areas are suitable for shooting: 'Golden Pond' where the repainted bus from DELTA AND THE BANNERMEN will be situated to mark the centre of the hippie commune, 'Blue Lagoon', an open area large enough for the circus exteriors and the TARDIS materialisation point, and 'Skinner's Road' for all scenes involving vehicles. Other parts of the quarry will be used ad-hoc but the OB Cameramen are warned to avoid photographing a line of electricity pylons that runs through the site.

By the time two o'clock rolls around, marking the scheduled start of recording over at the Skinner's Lane area, the sun is high in a clear blue sky, heralding four days of almost cloud-free weather and unseasonably high temperatures. This causes some problems for Chief Clown Ian Reddington, whose white make-up proves to be constantly at risk from streaking as the actor perspires.

Fortunately today's first scene with Reddington is also his only one of the day, as Captain Cook and Mags overtake the hearse driven by the clowns in their jeep. This is a scene from episode one that will ultimately be dropped during editing. For some shots featuring the hearse a camera is mounted inside the vehicle, capturing an interior view looking forward. Rather than have the camera turning on automatic, the OB crew agree an operator should travel with the vehicle to tweak the aperture and exposure sensitivities. Unfortunately there is only one place for a cameraman to travel out of vision: lying lengthways on the rear lower platform normally reserved for a second coffin!

While Reddington goes off to have his make-up removed, Alan Wareing shoots several scenes for episode four involving Ace, Mags and Deadbeat racing against time to get the medallion to the Doctor. They are pursued by the hearse and decide to head for the sandpit where the giant robot was discovered.

Moving a little further down the lane to where the TARDIS prop has been erected Wareing tapes the ship's arrival in part one and all sequences of the time travellers setting out and discovering the stalls lady. Peggy Mount's exotically stocked horse and cart is then the setting for the remainder of today's action as episode one material is shot of the Doctor taking tea with the old lady, an event briefly interrupted by Nord's arrival on his less-than-reliable bike. The last scene of the day is the one Sophie Aldred has been dreading: scoffing down the mixture of sweetcorn and custard that is meant to be an alien fruit. It's a scene both actors are hoping to do in one take, but no such luck…

Sunday 15 May 1988
Road runners and coy OTTs

While most of the crew are enjoying an early breakfast David Laskey checks out the Transmat Landing pad set, assembled yesterday afternoon. Over breakfast Alan Wareing and John Nathan-Turner have agreed their plan to split today's recordings between two units as the Director is concerned about the volume of material he has to get through. The Director will concentrate on all remaining roadside, stalls and landing pad scenes, while the Producer shoots all footage of the kites, plus key scenes involving Bellboy and Flowerchild this afternoon over by the Blue Lagoon area.

Starting at 09:00, and surrounded by smoke generated by Effects, the landing pad plays host to the arrivals of Nord on his motorcycle and Whizzkid on his BMX pushbike. Staying with Nord, the Director tapes several sequences of him riding his bike along the landscape, flanked by a camera mounted onto a tracking car. Bootsy and Ferret's five-wheeler is in perfect condition, but in the story its engine noise is described as spluttering and very unhealthy. This will become the responsibility of Grams to achieve during editing and dubbing.

Bellboy's recapture by the clowns at the stallslady's pitch is next on the schedule. Although not in narrative order, this is Bellboy's one scene by the stall, and it has been brought forward so that Christopher Guard can be released early to go off with John Nathan-Turner's second unit team. This group also needs the kite props as well.

Staying with the stallslady Wareing records the one remaining scene of the shoot that features Whizzkid – his asking for directions to the Psychic circus. Gian Sammarco is then released. His next scenes will all be studio based.

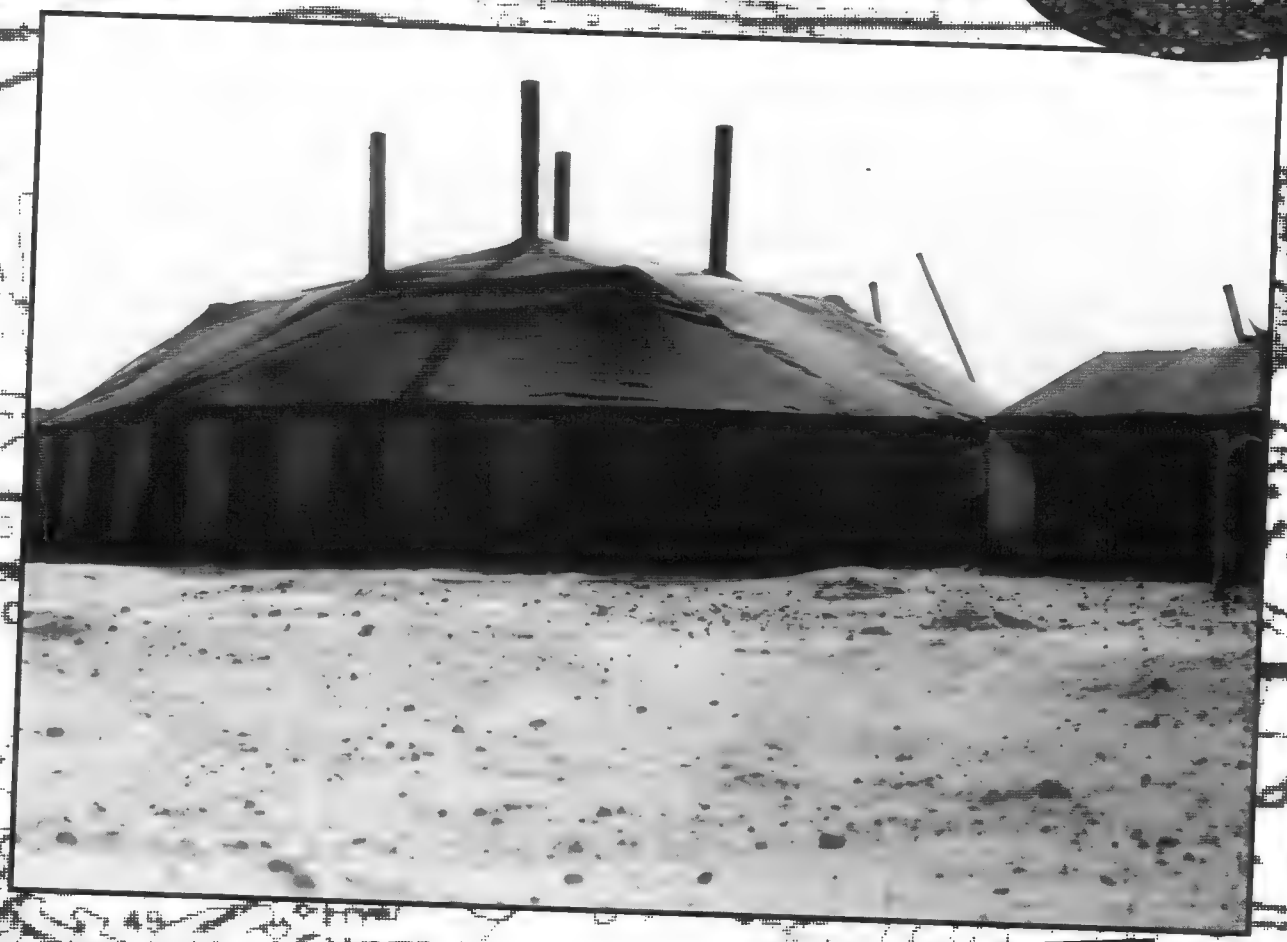
Peggy Mount still has two scenes left: a sequence for part four as Mags racing down the country lane, saved from capture as the stallslady manoeuvres her cart into the path of the pursuing hearse. Two takes are needed before the Director is happy with the timing of his hearse and cart! Her final piece also requires timing: a solo scene of her watching the horizon as the circus explodes.

More careful timing is needed for an episode one scene of the Doctor and Ace wandering down the country lane, almost being run over as the hearse roars by. Anxious to do this scene with as much realism as possible, Wareing equips Aldred and McCoy with radio mikes to record their reactions real time as the vehicle zooms towards them.

The remainder of this afternoon belongs solely to clowns and hippies. The Director polishes off two episode one scenes of the Chief Clown stopping the hearse to observe the kites as they track Bellboy and Flowerchild.

Over at the Blue Lagoon John Nathan-Turner has been working with kites and hippies. The kites have proved interesting, not least due to problems launching them on a warm, calm day with minimal breezes. Fortunately someone on the team is able to catch an updraft and a few shots of both kites in flight are captured. Thereafter he is able to concentrate fully on Bellboy and Flowerchild's bid to escape their kite trackers – a sequence of four episode one scenes culminating in the pair's decision to split up. Unfettered by time constraints Nathan-Turner allows his two artists to pace out and perform their last scene together until they are happy. Freed from time pressures Christopher Guard and Dee Sadler render a sizzling performance that gives rise to one of the few truly passionate kisses ever exchanged on a **Doctor Who**.

Just as well their hotel in Weymouth is equipped with an outdoor swimming pool…



Monday 16 May 1988
Jokers in the Back

Another blazing hot day with excuses for sun tanning in between takes. The location for all of today's scenes is the clearing where the circus vestibule has been erected by scenic design. Towards the perimeter of this sandpit Visual Effects has constructed a set of their own: the big model of the full circus marquee mounted on a platform of trestle tables, covered in sand and dirtied down with dust. Supervising this set is Mike Tucker who has also built a canopy of canvass and aluminium over the miniature to protect it from heat and any gusts from the prevailing wind.

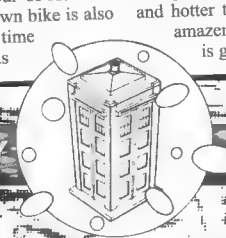
Circus performer Alan Heap is first on stage this morning. Dressed in the make-up and outfit of a white clown, he is the figure atop a highwire who greets Nord on his arrival at the vestibule. Then, dashing in for a quick costume change, Heap is also the unicycling clown who gives directions to the Doctor and Ace as they approach the circus. The next six scenes are all from the closing moments of episode one and the beginning of part two as the Doctor and Ace arrive at the circus, the former hearing laughter coming from inside, the latter only screams. Ian Reddington is on hand to usher them inside. Alan Heap is again on hand, this time as a red-nosed clown walking around on stilts as the Jeep bearing Mags and the Captain draws up outside the tent.

The next four scenes are all, co-incidentally, ones that will not make it to the final programme. The first two again involve the hearse, this time bringing an exhausted Bellboy back to the circus, and as the clowns bundle him from the vehicle and back to the robot workshop. A sequence from part four of Ace and Deadbeat futilely trying to start Nord's broken-down bike is also taped, as is another arrival of the hearse, this time bringing back the damaged body of the Bus Conductor disabled by the Doctor aboard the hippie bus.

In the afternoon the model circus tent meets its demise. Using more trestle tables Visual Effects creates a foreground ridge of sand between the camera and the tent miniature to give the footage a greater depth of field. As the camera begins turning an air bladder supporting the main tent is slowly allowed to deflate. Selected cutaways will be taken from this take during editing.

Moving back to the full-size vestibule some more episode four scenes are put in the can – Mags running from the circus followed by clowns driving the hearse, and later material of Ace, Mags and Deadbeat arriving back in the hearse, carrying the all-important medallion. One sequence dropped from the schedule is a short, part two static establishing shot of the vestibule as all its carnival lights come on. An earlier draft of Wyatt's script still had this part of the story set at night. Now, with everything taking place in broad daylight, there is no point doing the shot.

The last big scene of the day is the grand finale, the Doctor striding purposefully from the tent as gouts of dust and debris herald the end of the circus. On plan this eruption was to have been achieved using air mortars blasting the contents of a sack of cement out through the tent flaps: a harmless but visually impressive stunt. Unfortunately some of the wrong components for this size of air mortar have been loaded onto the Effects truck at Western Avenue. Unable to do the stunt this way, Steve Bowman's team rigs up a rack of pyrotechnic charges that will do an explosion for real. But nobody remembers to tell Sylvester McCoy about this change of tactics… The bang, when it goes off, is louder, bigger and hotter than anybody has imagined. And yet, to everyone's amazement, McCoy does not bat an eyelid and a perfect take is grabbed first time.



PRODUCTION DIARY

Tuesday 17 May 1988
Hippie Hippie Shakes

A sense of déjà vu for Sylvester McCoy as he strolls into the Golden Pond area of the quarry and is reunited with a charabanc bus he last saw in a Welsh holiday camp last year. The bus has now been painted with psychedelic colours and graffiti and a two camera set-up is planned so that both interior and exteriors shots can be covered with minimal delays.

However Sylvester's scenes are not first. That honour belongs to Dee Sadler who has the events preceding her death to perform. Making his debut on location is Dean Hollingsworth, masked and garbed as the sinister Bus Conductor robot. Camera rehearsals prove problematic at first as Hollingsworth finds he cannot see out through the silvered lenses of his mask, but once the issue of misting is resolved, courtesy of some biker's visor gel, the actors are go for their takes.

Mags, the Captain, Ace and the Doctor enter the fray for their scenes aboard the bus that culminate in the Doctor causing the Conductor to short circuit and explode. Several takes are needed of the Doctor's close-up as he confuses the robot with a verbal torrent of 'bafflegab' – a problem resolved by substituting a hand-held camera for the robot, with McCoy's lines pinned to the cameraman's chest as he acts out the robot's POV.

The morning session concludes with Ace and the Doctor's scene outside the bus after Mags and Captain Cook have made off in the jeep. Partway through recording Sophie Aldred suddenly notices she has lost the 'Blue Peter' badge she wears on Ace's jacket. A search of the sandpit ensues but with no luck. Hastily Suzanna Shaw, the Production Manager, makes a call to the 'Blue Peter' office back in London to arrange for a replacement to be couriered down. But, the design of the badge has changed since Sophie Aldred won her original one back in 1970. The dark blue version sported by Ace has long been replaced by a lighter blue incarnation. John Nathan-Turner agrees the substitution, hoping viewers will not spot the slight continuity flaw.

After lunch the action moves on to episode four and back inside the bus for Ace's second confrontation with the Conductor. Following script order Alan Wareing records the ambush of Ace and Deadbeat, Ace's attempt to open the metal box, the spill-over onto the clearing beyond the bus door, and Ace's fight with the killer robot. Instead of seizing her by the shoulders, Sophie Aldred suggests the robot should grab her hair instead. Carefully the two actors choreograph the fight, Hollingsworth lightly gripping Aldred's hair, while she holds onto his arms to stop him pulling.

Visual Effects takes over for the robot's final moments. Substituting a mannequin dressed in Hollingsworth's costume, a locked-off camera is used to capture the moment as the explosive charge inside the dummy is triggered. Once again the bang is bigger than anticipated – indeed so powerful that the OB footage will need slowing down during post-production for the audience to appreciate the explosion. The only one really worried is Ros Ebbutt: the destroyed Bus Conductor's uniform was a rented costume from Bermans…

Tuesday's recording ends with a close-up of Flowerchild, clearly dead and another non-dialogue scene of two clowns returning the repaired Bus Conductor.

Retiring back to their hotel the **Doctor Who** team finds another BBC programme, **Crimewatch**, using this establishment as their base. A challenge is issued and that evening the two units compete in a darts match at a nearby country pub. Nobody remembers who wins…

Wednesday 18 May 1988

Robot Wars

Jim Lancaster's pride and joy robot is first to be taken out of the Effects van as cast and crew begin blearily assembling at the Blue Lagoon location for an 8:30 start on this final day of location shooting. True to form the British weather has taken a turn, and as well as sunshine the unit is under constant threat of sudden downpour from heavy clouds overhead.

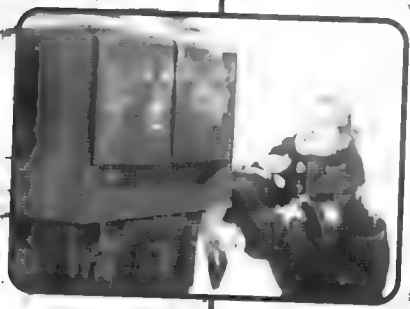
A pit for the robot is dug and the prop is carefully centred before being recovered with a layer of sand. This takes time as it is important to rehearse with the hydraulics that will raise the prop into a vertical position on cue. Most of the morning is absorbed by taping three scenes for episode one – the time travellers' first meeting with Captain Cook and Mags, the robot's resurrection and a short subsequent sequence of Mags and the Captain taking off in their Jeep. Playing the robot is Jim Lancaster who steps inside its hollow shell to operate the arms. Reportedly he suffers a mild concussion and ringing in the ears after Sophie Aldred has whacked the robot's metal head with a spade.

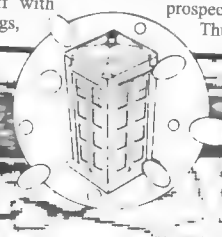
Staying with the robot, Wednesday afternoon's scenes kick off with material for episode four as Mags, Deadbeat and Ace arrive back at the clearing pursued by the Chief Clown and his henchmen. Most of the effects surrounding the clowns' defeat will be done electronically during post production, but there are still small 'woofer' charges to be set-up in the sand and triggered as the robot lets loose with its death rays.

While the camera set-up is being changed, Alan Wareing takes the Doctor, Ace, Mags and the Captain back to the road to shoot some pick-up material for part one the Doctor sensing evil as he spies two small figures on the horizon.

The final two hearse scenes are for episode four as Mags, Ace and Deadbeat clamber aboard to drive back to the circus. Once again a cameraman has to travel on the lower coffin platform. Wrap up takes place after some long shots of Bellboy and Flowerchild scrambling over the sandy dunes, and some tracking shots of the sandpit horizon that Dave Chapman will turn into the exotic surface of Segonax during post-production.

As six o'clock rolls around the Director announces a wrap and completion of phase one of recording. Everyone is free to make their way back to the hotel for an end-of-shooting party, with the welcome prospect of enjoying a day off on Thursday. So far, so good.





PRODUCTION DIARY

Friday 20 to Sunday 29 May 1988

Attack of the Fibre Men

The full cast of Greatest Show reassembles at Acton in preparation for the first three-day studio block due to begin on 31 May. The only one absent is Peggy Mount as all of her scenes were finished on location. The sets planned for Block One are all those in the main part of the circus: the circular ring, the vestibule interior and connecting corridors, the backstage holding area and the kite workshop. That leaves the stone chamber, the adjoining archway, the clown workshop, the TARDIS interior and the ancient circus for the two-day second recording block on June 15 and 16.

But even as Alan Wareing is rehearsing his troops, over at Television Centre a Government Health and Safety inspection team is reporting its finding of potentially toxic levels of asbestos in the roofing above all studios in the central rotunda. There are plans to refurbish the studios gradually and this inspection was supposedly a simple pre-check before work commenced.

The matter is referred to the sixth floor and on Friday evening there is some disruption to live programmes, such as the **News**, as broadcasts are switched to other studios.

Throughout the weekend a more in-depth inspection takes place, and after studying its conclusions on Monday morning BBC senior management takes the unprecedented step of shutting all TV Centre studios until the asbestos is completely removed. The job is estimated to take six weeks, although each studio will be reopened once it has been cleansed.

By Tuesday morning rumours are circulating that shows are going to be moved, deferred or even cancelled. At first John Nathan-Turner is under the impression Doctor Who will be one of those on the deferred list, but he is prudent enough to relocate his office temporarily to Acton to ensure he is better placed to look after 'rumour control'. Memos begin to get exchanged.

By Thursday there is still little in the way of confirmed news, though by now every BBC Producer is anxiously lobbying to have his or her show kept on the 'retained' list. Basically, however, there is a severe shortage of studio space.

"After much to-ing and fro-ing by telephone trying to fix alternative remount dates, I received a call from Programme Planning which said, "The pressures of maintaining transmission of live shows and/or prestigious epics means we have no place to reinstate this particular Doctor Who story. So, reluctantly, I suggest you cancel this story and wait to hear the effects on your subsequent stories. We'll be in touch"."

John Nathan-Turner, DWM 247, 1996

Nathan-Turner hits the roof on hearing Planning's verdict to drop the show and after a heated argument with some of their staff, he takes the matter up with their department head, Ben Rea. End result: Rea agrees to go back to the planning drawing board. As phone calls from anxious designers, technicians and other departments in the BBC start to pour in – asking for updates or even offering condolences on cancellation – the Producer doggedly sticks to his guns and instructs Alan Wareing to continue with rehearsals.

Later Nathan-Turner meets with David Laskey to review options on redesigning the Block One sets should a different studio become available. The designer's mood is upbeat since little in the way of specialist construction has been done so far (and paid for…), and the very nature of this tent-based story means that the job of resizing is not as daunting as it would be if more conventional settings were needed. He affirms a lot can be done at very short notice and the advent of CAD-CAM computer software has given him the tools to make technical drawing changes speedily and efficiently.

More news comes in by Friday. Ben Rea confirms **Doctor Who** can stay on the books if it can find a studio within its contracted timeframe. At first it looks as though a facility at BBC Bristol, used part of the year to record **Casualty**, is available, but late in the day another production, a drama series called **Shadow of the Noose**, successfully claims priority and is booked in. The bad news is, there are just no BBC studios available for Block One to go ahead.

Monday 30 May to Sunday 5 June 1988

Park life

Just before the weekend David Laskey volunteers a solution; why not do the whole thing using an OB rig, and build a temporary studio inside an exhibition standard marquee tent? After all, most of the sets are tent interiors and therefore construction cost savings would pay for the tent's hire. Laskey apparently even knows of a field by the M40 where they could put up the tent.

The Producer's initial joy at this very elegant solution is tempered when, the following week, an edict is handed down from the Director-General that all remounts can only take place on BBC premises. The idea is to stop Producers racking up enormous costs by booking into independent studios such as Pinewood or Shepperton, but this ruling puts paid to the M40 scheme as well.

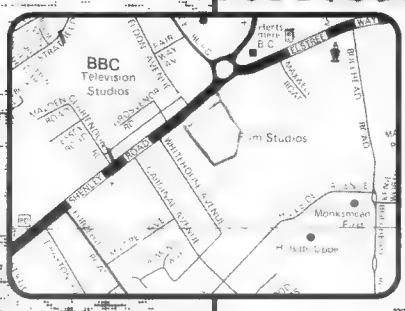
More heated discussions with Planning follow after they turn down suggestions to erect the marquee in the grounds of Television Centre. Citing health and safety issues about access and fire escape routes, even the notion of using the **Blue Peter** garden is declined. Then David Laskey remembers Elstree…

The BBC had purchased the former Neptune Film studio complex from ATV in the early Eighties, transforming it into the permanent home of such shows as **Grange Hill**, **'Allo 'Allo** and, principally, **EastEnders**. From its days as a film studio Elstree owns a large amount of backlot space behind the sound stages most of which, since its acquisition by ATV in the late Fifties, has been turned into car park. Indeed there is so much car parking space in and around the stages that taking over a few hundred square feet will inconvenience no-one.

Approval is given to use Elstree, but production must start on 6 June (D-Day!). This gives Laskey and his team about a week to build his temporary studio, get a power supply booked in, redesign and construct his sets and consult with the technical managers about lighting and sound.

The tent the Designer is able to hire has a rigid metal frame that builds into a standard house shape once canvas sheeting has been pulled over it. Wooden blocking provides a floor, which is then covered with Hessian underlay and carpeting to provide a smooth, level surface. Other materials, such as linoleum for the ring, painted with the 'Greatest Show' motif, are added as per the Designer's production plans. By way of additional strengthening, Laskey has the outside of the tent clad with giant, plastic insulation panels. These will act as wind breaks as well as providing some protection against the midsummer sun's heat and noise from outside. Amazingly everything is assembled on time over the weekend of June 4th and 5th.

Wareing's cast has most of this week off but their revised shooting scripts advise them of a five day week ahead with recording times running from 09:30 to 17:30 each day.



Monday 6 June 1988

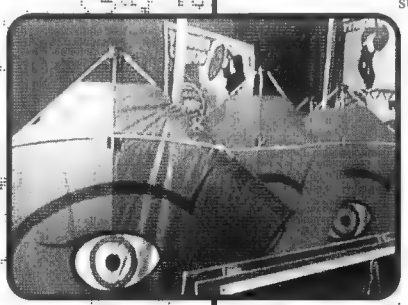
Loitering within tent

Originally today was to have been the start of nine rehearsal days at Acton for Block Two, but instead everyone has their map of directions to Boreham Wood where the Elstree studios are physically situated, just off Clarendon Road.

A somewhat despondent John Nathan-Turner greets his artists and crew as they assemble in a rehearsal room at Elstree this morning. Late on Friday afternoon he was advised that no studio facilities would be available for Block Two either. This is a more serious problem as more intricate sets, such as the ancient circus, the stone chamber and the TARDIS are needed. They will have to go with OB again even though this will be far from ideal.

Another problem adds itself to the list. During the weeklong break Daniel Peacock, Nord, has had his hair cut, and by mistake the hairdresser chopped off his dreadlocks. Hastily Dee Baron arranges for a set of artificial extensions to be woven prior to his first camera scene.

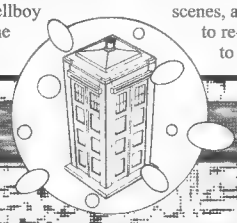
The tent's interior has been configured today as the entranceway vestibule with the other half given over to the interior of the kite workshop where Bellboy is imprisoned. Erring on the side of caution David Laskey has designed as many of his dressings and props as possible to be lightweight and easily portable to aid with set reconfiguration. Morgana's ticket booth, for example, is a rented market trader's caravan, and the only hefty prop in the workshop is a carpenter's workbench.



The plan is to tape the vestibule scenes for all four episodes and follow them with Ace and Bellboy's episode two scenes in the workshop. But progress during the day is slow. The actors are less familiar with their lines and directions after a week off, and there are constant distractions from vehicles and people outside.

Susanna Shaw, the Production Manager, is no longer available to the show, due to a family crisis. At short notice Gary Downie has been drafted in, but picking up the reins so quickly is a major challenge and the cast is unfamiliar with his way of working.

By close of play Alan Wareing has been able to complete all the vestibule scenes, including an Effects sequence involving a vacuum-formed crystal ball exploding, destined for part four. But there is no time to do the workshop scenes, and no slot at all this week to re-stage them. They will have to wait until Block Two.



Tuesday 7 June 1988

Wolf in the folds

In a bid to speed up production, a few changes are made to the daily timetable. Firstly, while the technical, lighting and camera crews are blocking out their manoeuvres early morning under the eye of Alan Wareing, John Nathan-Turner supervises a read through of the day's scenes with the cast at a rehearsal room.

Secondly, aware that noise beyond the tent is proving a big problem, Ian Fraser is brought in as a second Production Manager. He will tackle the thankless task of keeping the car park as quiet as possible during takes, leaving Gary Downie free to co-ordinate matters inside the marquee. Keeping the peace will be difficult as the tent is very close to the studio canteen; a focal point for the entire studio complex at lunchtimes, and for many delivery vehicles at other times.

To add to Downie's stress levels, there is nothing he can do about traffic from the nearby Elstree Aerodrome, many of whose pilots enjoy flying their light aircraft over the studios to see the **EastEnders** backlot.

The key target for today is to capture all the circus ring material for episode three and part of episode four, beginning with Whizzkid's fateful entry into the ring, and including the transformation of Mags into a werewolf. There are some additional cast members as well. Thanks to Block One's remount, two of the skilled circus tumblers, Julian and Miki Wisdom, are unavailable and so replacement performers, Ray Dunston and Earth G stand in.

Recording begins with the episode three 'Old Devil Moon' climax scene, but in between major takes Alan Wareing grabs an opportunity to record a voice-over track from David Ashford as the Father God that will be needed as an announcement, calling the Doctor to the ring, in episode four. Taping proceeds to the point where Jessica Martin must go off for the first of her transformation changes, and during these pauses Wareing records other scenes from episode three, including Whizzkid's fatal audition. Mark Ayres is also on hand with his rap-tracks that back the Ringmaster's introductions. These are played 'live' into the studio for Ricco Ross to synchronise with.

The transformation scene is done in four stages with low, coloured lighting and mist effects to add atmosphere. Stage one is Jessica Martin wearing yellow contact lenses, plumpers to pad out her cheeks and greenish-yellow make-up on her face. Stage two adds small top and bottom fangs, a deeper application of coloured make-up and some slime oozing from her mouth. Stage three sees make-up applied to her hands as well, the fitting of hair extensions, more slime and costume additions of earrings, fur gloves and fur beneath her jacket. Finally stage four has the actress donning her fur skirt, with full yellow/green make-up on her face and hands, and the addition of talon fingernails, large upper jaw fangs and yet more slime.

Predictably there are recording pauses between the stages, with some scenes needing to be re-recorded as the main action is captured using just one OB camera, the second being used primarily to tape cutaway and reaction shots. There are a couple of panics as well when Jessica Martin accidentally bites down and snaps off one of the upper jaw fangs. Everyone gets involved with sifting through sawdust to find the missing tooth, and there is a long pause while they wait for the dental glue to dry. Yet another pause happens when the Director believes he has seen another tooth drop out. As frantic searching begins one of the Make-up Assistants points out that the tooth is actually still in place!

As the action shifts into episode four John Nathan-Turner agrees to the gamble of letting the trapeze rope swings go ahead. Luckily the gantry rig holds and stuntman Tip Tipping, doubling for McCoy, executes two perfect swings from one side of the studio to the other. McCoy himself has to do close-ups of him arriving at the other side, so for safety reasons he is strapped into a harness for these shots. After the scene is safely in the can a technician points out to the Producer that if they had been shooting at TV Centre, the Lighting Managers would not have authorised such a stunt.

Pleased with today's accomplishments Wareing concludes by taping episode one scenes in the ring, including Bellboy's punishment by the Gods. The electrical flashes are accomplished simply by setting a blue studio arc lamp into flicker mode.

Wednesday 8 June 1988

Back to the few chairs

After the hectic melee of the first two days Wednesday is a more relaxed affair. There are no effects or stunts to worry about, so the Director can concentrate fully on performance. The setting is the area backstage of the main arena, behind the curtains, that includes the holding cage.

No rearrangement of the main set is needed as this really is backstage, behind the tiered seating of the ring on one side of what has now been nicknamed Laskey's Studio.

The only visual effect required today is Captain Cook's two-headed coin – the one he uses to trick Nord into going first to the ring. These small props were made by Mike Tucker who, noting the script's reference to bug-eyed aliens, sculpted the head of the coins after Alpha Centauri: the hermaphrodite hexapod seen in the two Peladon stories of Jon Pertwee's era.

With much sitting around and drinking of (absent) tea, these backstage scenes – all destined for episodes two and three -- are worked through in more or less narrative order. Only one scene requires careful rehearsal and choreography: Mags and the Doctor ambushing two clowns, clubbing them down with jugglers' batons before making their escape.

Thursday 9 June 1988
The eyes have it

Day four of what will become Doctor Who's longest single studio recording block. Although working hours are shorter than a standard studio day, they are still as intense, especially for Sylvester McCoy who won't get a day off at all this week, unlike Sophie Aldred who was not needed yesterday.

For today it is back to the main ring to clear up all remaining scenes for, sequentially, episodes four, one and two.

First off are a series of special close-ups featuring the family of Gods. Each actor, including juvenile performer Kathryn Ludlow, has been tested previously by an Optician for his or her size of contact lens. Now, each is required to wear specially made pairs of lenses inlaid with thin circles of a milky pigment. This pigment is invisible until lit by an ultra-violet light, at which point it glows white, although nothing else is affected by this radiation.

The close-ups are cutaway shots for part four of the family's faces, as their eyes suddenly start glowing, revealing their true natures. The shots have to be done quickly because of the dangers of shining UV light into a person's eyes for long periods of time. The lenses are also uncomfortable to wear, especially for the youngster.

Once these close-ups are stowed the rest of this scene is taped. The tumbling clowns are back on set today and they start by scooping up Morgana and the Ringmaster, bundling them into wicker baskets for their cryptic deaths.

Concluding episode four Alan Wareing rolls back to part one for another rap introduction by the miraculously revived Ringmaster, plus some insert shots of performing clowns the Director will use as footage played onto the TARDIS scanner screen. As well as further clown performances Wareing captures a close-up of one clown wearing the jacket specially modified by Effects, with an inspection panel that opens to reveal robot circuitry inside.

Wrapping up episode two requires studio lighting to be dimmed more than usual for the scene where the Doctor and Ace enter a darkened ring and stumble their way to the seats. McCoy and Aldred conclude their scenes early, leaving only Nord to take his place in the ring, lifting a set of prop dumb-bells before being despatched for failing to amuse.

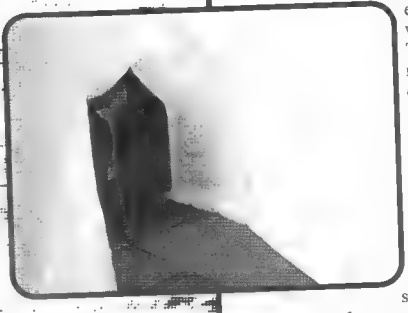
Friday 10 June 1988
In tents emotions

The final day of a very long week. Overnight a lot of the main ring set has been dismantled, leaving the space to be reconfigured as a network of canvas and curtained corridors. The ticket booth caravan is back, visible just beyond the vestibule corridor's curtain, as is a wooden caravan intended to be the exterior of the kite workshop. Space restrictions have meant abandoning the ornate frosted glass frontage planned as the outside of the robot workshop.

On paper today should be easy as all the corridor scenes are straightforward. But everyone is tired and on edge after a week of redoing scenes ruined by noise. The weather is hot and humid, which makes working under hot arc lights a doubly uncomfortable experience.

Writing in her book 'Ace', Sophie Aldred describes one moment of strained nerves. "He [McCoy] and Jessica were creeping around tented corridors and reacting to a voice-over which would be dubbed in post production. Our Floor Manager was reading in the lines, but hadn't corrected her script which we'd changed substantially during rehearsals. She read the lines wrongly, so another take started. She read them wrongly once more. After another couple of takes Sylvester lost it. I've never seen anyone actually jump up and down with rage before, but Sylv's explosion of Scottish anger was spectacular and, luckily, over very quickly."

Despite this and other similar problems the unit is able to wrap ahead of the 5:30 deadline. Everyone is relieved, especially those cast members, such as Gian Sammarco and Daniel Peacock, who are not required for the second block. Leaving the scenic design crew to begin the task of dismantling the interior of Laskey's Studio, some other members of the cast adjourn to a local bistro/wine bar, 'Woods' to let off a little steam.



Monday 13 to Tuesday 14 June 1988
Bed and circuses

While the cast are resting and learning the lines in readiness for Block Two, Set Design and Visual Effects are hard at work preparing their contributions for the coming three day shoot. David Laskey's deadlines are the most critical. Ever since the announcement of Block Two's rescheduling he has been seizing every free moment to resize and re-plan those sets that will now have to fit into his temporary studio.

His number one priority has been to complete a redesign of the ancient circus set, firstly so that the scenic crew and the Jabolite sculptors have accurate plans to work from, and secondly so that Visual Effects can start creating their model set for the destruction scene.

There had been talk of shooting this model on film, but as the live set is going to be destroyed as well, Alan Wareing and David Laskey agree that shooting on OB will avoid a jarring mix of grainy film and sharp video. The task of constructing the model amphitheatre falls to Jim Lancaster. The result, which is only finished the evening before shooting, is an intricate table-top miniature about three feet in diameter with additional rows of seating above and around the central arena. Each moulded section has been cast in plaster with wires laid into them so that, by pulling on the wires, the walls will crumble and collapse.

Also hard at work are freelancers Robert Allsopp and Susan Moore. They too have a deadline of Friday evening to complete their three God costumes.

Wednesday 15 June 1988
Rolling stones

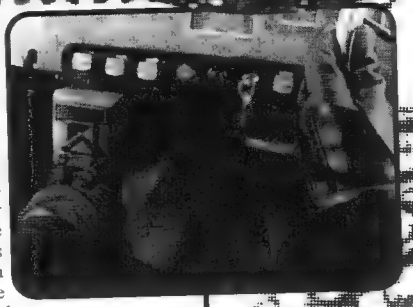
Once again working to a film studio timetable all personnel needed for Block Two gather back at Laskey's Studio in Elstree. The circus ring and its backstage areas have gone. In their place is a section of stone archway, built using sections of fibreglass and plaster, that is joined to sections of tent canvass, and a separate stone corridor set raised some six feet above ground level on a platform of scaffolding.

A crane dolly has been furnished so that shots of corridor scenes can be shot both at 'ground height' or, with the crane lowered, looking upwards from the well.

First before the cameras are all of the zombiefied Captain Cook's scenes leading to final demise. As was done last week, the Captain in his zombie form is treated with additional make-up. His eyelids and lips are reddened, a white foundation powder is applied to his face and before each take T.P. McKenna is required to gargle with a vegetable dye to turn the inside of his mouth deep red.

The climax to these scenes is the moment where the Captain stumbles over the precipice and falls into the well. Observing the layer of mattresses laid out below the lip of the precipice, McKenna is happy to do the fall, but as he lurches forward he leads with his wrong foot and twists an Achilles tendon. This in turn aggravates a long-standing ankle injury that puts the actor into considerable pain for the remainder of today's shooting.

Leaving McKenna to have his zombie make-up cleaned off, Wareing concentrates on insert shots and cutaways. These include close-ups of the hearse's dashboard, for which Design has created a mock-up of the Bentley's real dashboard but with additional controls for operating the kites, close-ups of the Conductor's ticket machine, and various shots of the eye in the well. The eye is a photo-realistic image produced by the BBC Graphics Unit and the well is simply a curved section of wall material. Wareing combines these images using both of his OB cameras: one shooting the eye graphic against its neutral background, the other focussed on the curved well but with an exaggerated forced perspective to enhance its sense of depth. The flickering radiance around the eye will be added in post-production.



Although bandaged and walking with a limp T.P. McKenna is back in the afternoon to record his fully alive scenes in the stone corridor that bridge episodes two and three. Once these are completed McKenna's role in the serial is over and he is able to go home. For the last part of the day the unit moves over to the archway set to record Mags and the Doctor's discovery of the stone passageway linked to the circus.

Thursday 16 June 1988
Little workshop of horrors

Another transformation has taken place in the car park tent overnight. Three new sets are now in place. The largest is the robot workshop – an enclosed rectangular set that will be lit largely by sideways pointing lamps rather than from the overhead lighting rig. This has freed up nearly all the overhead lights for use in the TARDIS interior and the kite workshop.

Taping the robot workshop material for parts two and three takes all of the morning and some of the afternoon as it has the greatest requirement for cast and effects. Three of the clown extras are present with a fourth dressed in the C-3PO-like costume, built by Biddy Palmer of Effects, meant to denote what the clowns look like underneath their baggy outfits. One of the Effects Assistants is present on set, crouched beneath a workbench, to operate a detached robot arm prop that will snatch at Ace in one point. A hole has been cut in the top of this workbench so that the assistant can work the false arm rather like a glove puppet. Another fake robot arm has been lightly tacked into one of the clown extra's costumes so that Ace can tear it off on cue. And to complete this picture of robot mayhem, Jim Lancaster has supplied a small, radio-controlled version of his sand-robot prop, complete with working arms and a moving head.

Several takes are done of two key scenes - Ace's confrontation with Bellboy and Bellboy's death – not because of any technical problems but because the artists, especially Christopher Guard, ask for the chance to give better performances. Wareing agrees and both of the additional takes yield impressive performances. John Nathan-Turner is especially impressed by Reddington's reaction to Bellboy's death: the Chief's gestures moving elegantly from horror to his wave.

There are a couple of scenes to do outside the workshop, both requiring Dean Hollingsworth to suit up in his Conductor's costume again. One has the robot being stretchered inside by two clowns, the other has a repaired one being carried out.

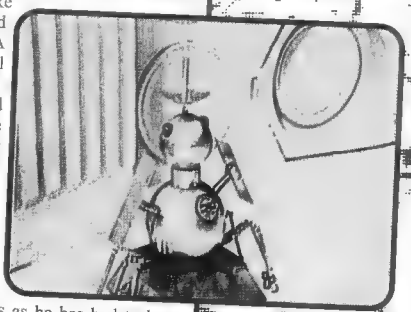
There are three TARDIS scenes to do after lunch. During pre-shoot rehearsals McCoy asks if one of the scenic crew could stand on the lighting gantry, armed with a fishing net, to catch one of his juggling balls. The main gantry of the rig is above the TARDIS set anyway, so that TARDIS wiring can be festooned from it, therefore Wareing is happy to incorporate this idea.

Recording begins with the Doctor effecting repairs to the wiring while Ace searches for her rucksack, a scene that reuses Mel's blue spotted blouse from PARADISE TOWERS and a replica of the fourth Doctor's earliest scarf. The TARDIS detects the junk mail satellite and the time travellers track its approach on the scanner. It is planned that pre-filmed model footage of the satellite in space will be added during post-production.

Everyone is anxious about time this afternoon due to the earlier workshop retakes. Sophie Aldred incurs Gary Downie's anger at one point when she stops in mid-flow of a lengthy take on the mistaken belief she can hear a lorry engine outside. It is a heated public dressing down and in the retake that follows Aldred's flushed complexion owes nothing to make-up. A session of tears follows successful completion of the TARDIS scenes.

There is just time to do the deferred kite workshop scenes needed for episode two. The script had suggested Bellboy should be seen lashed to a kite in a crucifixion pose, but this is over-ruled in preference to tying him to a workbench.

Recording runs right up to deadline, after which nearly everyone breathes a sigh of relief. Chris Clough is anxious to begin rehearsing Sophie Aldred as soon as possible for SILVER NEMESIS as he has had to lose four days of rehearsals already.



CHECKLIST 7

The collected reference works
dates of first publication:
April 1986 to April 1987

 # 71 - series 8 - Apr 1986
Cover art: Andrew Martin

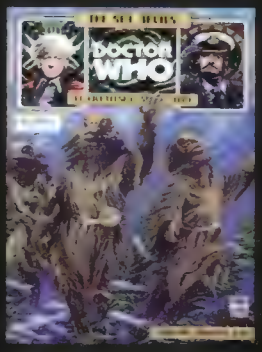
From comics to 'Sugar Smacks': promoting the Pertwee era, Terry Walsh on stunts and Havoc, and Jon Pertwee discusses life before Doctor Who.

 # 72 - serial KKK - May 1986
Cover art:: Andrew Martin

Gary Russell on relaunching the Daleks in the Seventies. Stephen James Walker on the growing problem of continuity, and Dave Auger reviews the ghosts from tomorrow.

 # 73 - serial MMM - Jun 1986
Cover art: 'Drog' Lengden

Peter Owen on the form and structure of written content in Doctor Who, plus an overview of the alien races featured in the Peladon sagas.

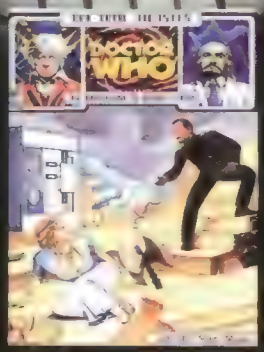


 # 74 - serial LLL - Jul 1986
Cover art: Phil Bevan

A guide to the locations, production anecdotes from Michael Briant, and exclusive photographs of the Doctor/Master swordfight from Derek Ware.

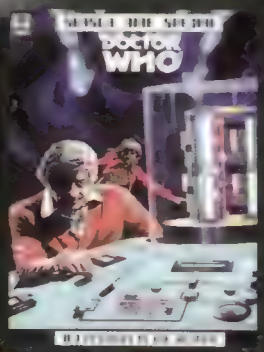
 # 75 - serial NNN - Aug 1986
Cover art: Andrew Martin

Jeremy Bentham on the advances that enabled 'Mixed-feed CSO', and Press coverage of the location filming at Chislehurst Caves.



 # 76 - serial OOO - Sep 1986
Cover art: Tony Clark

Trevor Waynes separates myth from history in the depiction of Atlantis, and Gary Russell reviews the final outing of the full 'UNIT family'.



 # 77 - series 9 - Oct 1986
Cover art: Tony Clark

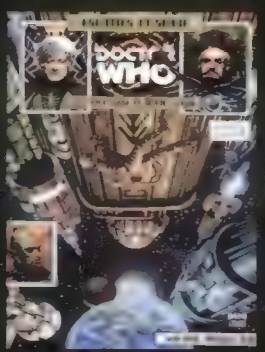
Doctor Who in print during 1972, Susan James attends the first Doctor Who exhibition, and the first 'Making of Doctor Who' book is reviewed.

 # 78 - serial RRR - Nov 1986
Cover art: Phil Bevan

'Three's a crowd': the impact of bringing back Hartnell and Troughton's Doctors, and Radio Times begins its celebrations of ten years.

 # 79 - serial PPP - Jan 1987
Cover art: Paul Johnson

Peter Anghelides analyses the pros and cons of film and video, while Jeremy Bentham goes behind the scenes to see the Drashigs under construction in London.



 # 80 - serial QQQ - Feb 1987
Cover art: Phil Bevan

Roger Delgado's unique portrayal of the Master profiled by Justin Richards, plus a photo souvenir on the studio recording of episode six.

 # 81 - serial SSS - Mar 1987
Cover art: Tony Clark

Daleks at the Science Museum, stolen Daleks found by 'Blue Peter', and the lyrics of Pertwee's single, "Who is the Doctor". Plus a lot on 'Planet of the Daleks' too!

 # 82 - serial TTT - Apr 1987
Cover art: Andrew Martin

John Bowman analyses Barry Letts' ideas for this story, a photo guide to the locations used, and Michael Bnant recalls problems with children.

many of the titles on this checklist are now out-of print
for a list of titles in print, please send an SAE to the CMS subscription address

Saturday 18 June 1988
God bothering

There is no recording on Friday 17 June due to the time David Laskey needs to prepare the ancient circus set. Sylvester McCoy needs Friday as well to rehearse his conjuring routines with Magic Circle advisor, and husband of Victoria Wood, Geoffrey Durham.

On Saturday morning McCoy is one of just four actors needed on stage at Elstree. David Ashford and Janet Hargreaves are present to reprise their roles as 'Dad' and 'Mum' God but Kathryn Ludlow is unavailable as 'Little Girl' God due to legal restrictions on the number of hours a juvenile can work on a given production. Because she was needed four days instead of three last week, her place today is being filled by Lorna McCulloch, though Alan Wareing himself will later supply the Child God's voice.

Rehearsal time is used to block out and confirm with the camera team exactly what is to be shot, where and when. Wyatt's script stipulates the start of the ancient circus segment, details some of the stunts (the materialisation of the gladiator's sword, the medallion's appearance and even an escapology routine McCoy had learned on holiday in Portugal and suggested to the writer), and how the Doctor defeats the Gods. But for those cutaways where the Doctor is playing for time, everything is marked "as directed".

Today is also Alan Wareing's first sight of the finished God costumes. Reportedly he is a little disappointed that the robes are open at the back as it curtails his ambition to record backview shots over their shoulders.

The morning belongs to Sylvester McCoy. His routines down on the amphitheatre floor require no audience, leaving him and the Director free to rehearse and record these sequences solo. With Durham in the wings as technical adviser the Doctor performs his exaggerated leaning, the vanishing egg stunt, the candle and flame trick and transforming his umbrella into a snake. His most arduous stunt is the escapology demonstration. Temperatures outside are in the upper seventies and heat inside the tent is intense. Couple with that a lengthy period of hanging upside-down from the lighting gantry, trussed into a straight-jacket, and McCoy's later comments about this being the most difficult story of all to work on are easily appreciated.

Taping the arena's destruction is left until after lunch. Every member of the stage crew and both OB cameras are involved in this sequence, which is done in segments to give Wareing as much footage as possible to choose from in editing. Close-ups and long shots are captured alternately, though wrecking the Gods' platform and its surrounding alcove is left until last as only one segmented take is possible.

Likewise with Jim Lancaster's model set, which is wheeled into the amphitheatre thereafter. Announcing they are ready for a take, Alan Wareing watches as all the various wires are tugged that collapse the intricately-designed miniature into a heap of powdered plaster. Then comes the bad news. It transpires the go for a take message was not relayed to the VT operator and so this entire Effects shot has been executed without a single reel of tape turning. Lancaster is heartbroken.

Last of all to do is the time tunnel sequence for part four. One final time Sylvester McCoy dons his Doctor's hat and plunges through a hanging array of curtains, fabric strips and tinsel while both OB cameras capture his progress. A simple shot but one that will be worked on extensively in post-production.

Recording completes only slightly ahead of schedule. There is disappointment at the loss of a key Effects shot, but for everyone else a great sense of achievement. Against almost insuperable odds John Nathan-Turner, Alan Wareing and David Laskey have triumphed, bringing THE GREATEST SHOW IN THE GALAXY in on budget, on plan, almost on time and laying to rest the ghost of SHADA that has haunted the Producer for many years. As for Sylvester McCoy, he is due at Acton first thing tomorrow morning to begin three days of rehearsals followed by four more days on location with SILVER NEMESIS.

From: Marko Dullkan <markod@uniweb.sys>
To: Ty Hendron
Subject: Hiya

Well, we got here. Finally. Mum and Dad took like forever to get things unpacked and sort out boundaries with the new neighbours before we had a chance to get the mailer out of storage, so sorry I've been incommunicado for so long. It's a strange world this, all very nice and comfortable (and warm) but it lacks... something. Hell, it's just you guys, I guess. How's the gang? How's Shrenn and Gof in particular? Sorted out their studies yet? I'm sitting here in my new room - Mum said I should stick some of my posters up - she thinks it'll make it more homey, but y'know, it just makes me sad. I miss The Hub.

Dad started work yesterday. You'd be happy here, he's working for some agency that sells advertising to domain names and hosts around the galaxy. One of them sends out electronic junk mail about the Show. He says they rarely do hard copies but once he's settled in, he'll look and see what he can find.

Anyway, I miss you heaps and so get your arse in gear and send me some words.

love ya
M...xx

From: Ty <whizzkid@uniweb.sys>
To: Marko Dullan
Subject: re: Hiya

Great to hear from you. At last! :-)

The Hub's really boring - vacation starts tomorrow and you're not here. The rest of the guys say 'hi' and yeah, Gof has opted for Federation Studies, which means he'll be leaving the Hub soon, too. The whole gang seems to be splintering - see I always said you were the glue that stuck us together!!

Listen, I may be able to get over to you soon - the new demat center has started up at last - only this planet could be the last to get technology. Apparently, according to the ads, we all get one free trip in it so I asked the folks if I could use it to visit you. Of course, they were hesitant - they still think you're a 'bad influence' on me. When I told them you'd love that, they immediately changed their minds and said that I probably could, but they'd net your mum and check it was okay. But, can you believe it, she's going to say we have to have separate rooms. I mean, hell, what's up with that? Anyway, I know you're parents are cooler than mine and so tell them to lie to mine and say we'll have separate rooms, okay?

I got a new bike last week, seventy-eight gears and treads that go through anything. They even skim water surfaces. I can take it on the demat, so I'll bring it to show you.

We end semester at midday tomorrow, so I'll net you then, okay?

Miss you
Ty xx

From: Marko Dullkan <markod@uniweb.sys>
To: Ty Hendron
Subject: Bikes

Great stuff! And yeah, of course my lot will lie to yours! Hell, they think you're a 'good influence' on me!! Must be the glasses - they think you're studious and upright. Little do they know :-0

Our demat station is up and running but I guess we don't get freebies, so yeah, you'll have to come here. Ooo-err!!!

Hey, I unpacked more stuff last night, I found that old set of Show collector foils I told you about. I got a couple of spares for you, including the Kingpin chase card! How ace is that? You owe me, boy, and I'm going to think hard about what you have to do to earn it!

Anyway, I guess semester is over by the time you read this - net me back and let me know how it went. Any parties?

big wet hugs

M
xx

From: Ty <whizzkid@uniweb.sys>
To: Marko Dullan
Subject: re: Bikes

Great news! Not only am I coming over to your planet, but it'll be the day after tomorrow! Our mums spoke this morning and sorted it out. I have to get a couple of assignments for next semester sorted (and yeah, cue jokes about how it'll only take me a couple of hours, but, hell, it will! The advantage of being a big brain I guess. For once!) and I'm free! And all yours. talked to Jax a few hours back and he's finally got off with Helena! I mean, the world's only 13 year old virgin finally loses it! He's got that dopey expression on his face now, but I told him what you said about Helena and her claws-in-him-for-life bit and he went all freaky. He also said hi to you and gave me something to give you when I get there. Don't know what it is because he's packaged it up, but knowing him and his models, I reckon it's a diorama of the Grand Pagoda set-up, and I know he's been getting pictures of the Cinethon delegation recently. You lucky bugger. Anyway, I better get off, do the work and get ready to see you.

Miss you sooooo much

Ty
x

From: Marko Dullkan <markod@uniweb.sys>
To: Ty Hendron
Subject: Jax

Jax is a star! I tried calling him but he's out - probably with Helena again, unless she's dumped him really quickly! Would'nt put it past her. Stick to guys, I told him, they're so much more reliable! Then he reminded me about last year when you FORGOT MY BIRTHDAY!!!!!!! I kind of had to agree that each has their merits!

Tomorrow I'm going to head into the starport and pick up some kit - I thought we could go out into the forests (they're safe apparently - booooring) and spend a few nights away from prying eyes and annoying family. I've kind of scouted out a real nice area - you get a great view of the Tog Spiral to the west and cos there's no cloud here, every night is cool and clear. Thought we could trace the stopovers of the Show again but from a new angle.

I'll get food in as well, cos I know you'll forget to bring any. Talk to you soon

M
xxxx

From: Ty <whizzkid@uniweb.sys>
To: Marko Dullan
Subject: Aaarrggghhhhhh

Marko!!!!!! What do I do????

The Show are on our doorstep! They've arrived on Segonax! I mean, how cool is that??? I wish you were still here, we could go together but I looked into the demat costs from your place and I know it's out of the question. It'd be like that for me, too, if not for this freebie! Oh, Marko, I don't know what to do. I mean, I love you as you know, but it's the Show. Here! In our system at last! *If* I go, and it's a big if cos I need to know you'd be cool with it, I'm going to try and get Helena to give me her demat pass cos I doubt she's got the time (or the inclination) to leave this city let alone the planet, but I don't know. I can't find her and I need to book passage either to Segonax or to you today or I lose the chance.

You're going to kill me if I go, but there's always other times for us. Then again, the forest sounds so cool and maybe Segonax is just the start of a system tour.

Aargghhhhh!!!
Ty, xx

From: Marko Dullkan <markod@uniweb.sys>
To: Ty Hendron
Subject: The Greatest Show in the Galaxy

Hell, they could've picked a better planet than Segonax - I hate sand! No, I can't get there, but you can! And must! Yeah, I'm disappointed but when you do get here, we'll have so much to talk about. I mean, you're going to see Kingpin and Flowerchild and Jigsaw and Porterman and Bellboy and... oh just go! But I want pictures! And a poster - you simply have to get me a poster, okay? Now, go book!

M, xx

From: Ty <whizzkid@uniweb.sys>
To: Marko Dullan
Subject: Re: The Greatest Show in the Galaxy

You're the best lover in the universe ever!! I booked and I'm taking the bike this afternoon and then I've managed to swing a deal that cos Segonax is close by I can take a second demat to you straight afterwards! My Dad's lending me the extra credits!

Big poster coming your way! And me!!!!

Ty
xxxxxxx

From: Marko Dullkan <markod@uniweb.sys>
To: Ty Hendron
Subject: Re: Re: The Greatest Show in the Galaxy

I'll meet you at the demat port tomorrow afternoon. With posters!

Love ya

M, xxxx

From: Marko Dullkan <markod@uniweb.sys>
To: Ty Hendron
Subject: Oi!!

Where are you? I waited for three hours but you didn't arrive. Obviously. Hope nothing went wrong with the demat credits.

Get your sorry arse here now - I want details of the Show!!

M

From: Marko Dullkan <markod@uniweb.sys>
To: Ty Hendron
Subject: Hellooooooo

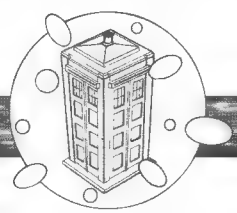
Okay, I'm not finding it funny now! It's been two days! I called your Mum and she said she hadn't heard from you either. I bet you're sitting in some net-bar with Morgana or HulaBop (better not be Bellboy or you're dead meat...!!!) talking about past Shows. Well, tell me!!!!

From: Nala Hedron <NHedron@uniweb.sys>
To: Marko Dullkan <markod@uniweb.sys>
Subject: Ty

Marko,

It's Ty's mother here - I have some awful news.

Gary Russell



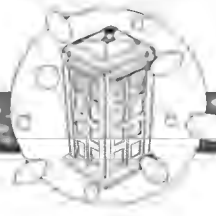
IN MY CONSIDERED OPINION there are five single shots which sum up the programme: The first ever cliffhanger; the pyramid missile un-exploding; the second title sequence; the Drashigs bursting out of the swamp and the shot towards the end of part one of THE GREATEST SHOW IN THE GALAXY where Nord drives an ancient motorbike towards a circus tent with a ringed gas-giant setting behind it. When it comes down to it, **Doctor Who** is nothing more nor less than a pretext for shots like that to happen within a narrative. The writers and performers are there to secure such shots within a plausible context (plausible emotionally as well as logically, although the latter is almost a luxury for non-adolescent viewers) and make us care about why we're seeing these things. Until fourteen minutes before the end, this story had every single component pushing in the same direction and locked us in to a world and situation which was utterly unfamiliar but intuitively 'right'. The ending, as I hope to prove, is botched through lack of explication rather than faulty logic or desperation to get it over in four episodes.

It begins with canned applause: a victorian ringmaster does a half-hearted tapdance and then raps amateurishly before addressing the camera directly – "you ain't seen nothing yet!". Not since KINDA or WARRIORS GATE has the opening bundled up all the themes so swiftly. Fake enthusiasm, cynical attempts to cash in on new fads and a sense of foreboding. Within the Ring, the Ringmaster is all-knowing, as witnessed by his rebutting the Doctor's objections with neatly rhyming replies. Most of the story is about attempts to avoid predestined, predictable fates. In fact it is this, rather than the story-book images and slight sense of unreality which connects this yarn most directly to THE MIND ROBBER, THE CELESTIAL TOYMAKER or ENLIGHTENMENT. Becoming part of the circus, rather than the unpleasant death awaiting failures, is the worst thing that can happen to anyone with any spark.

But it's impossible to talk about this story without constant comparisons with its companion-piece, THE HAPPINESS PATROL. In both cases heavily made-up grinning psychopaths hunt down malcontents. In both stories kitsch (in its original German sense of that which has no darkness, no hint of bodily functions) is deployed as a weapon by the forces of repression who are trying to preserve a society in aspic. The corrupted versions of *Liberty Bell* and *Entry of the Gladiators* are played over tannoys with no hint of real musicians having ever been involved (no offence to Mark Ayres, who did a stonking job on his debut). There's an implicit paradox here, which I'll come to later. Due to the technical difficulties in staging the story at all, episodes two, three and four look quite unlike anything else, and use of obviously **Who**-ish music sutures us into a strange world which is neither pure victoriana nor orthodox running up and down corridors in TVC. Whereas THE HAPPINESS PATROL had its sting drawn by being so blatantly studio-bound that the witty props and fittings looked too stagey, now we have room to allow the distorted parody of the kind of circus we all wanted to run away and join to breathe and come to life. Similarly, the location footage of clowns in hearses using egyptian-styled kites to chase a rebellious couple (who actually kiss like they mean it!) is infinitely more harmonious than if the rebellious couple had been the usual jumpsuited teens of Seasons twenty to twenty-four and the surveillance had been a CSO'd robot eye. The latter is too obviously **Doctor Who** in its mid-eighties treadmill, whereas nicking *Yellow Submarine*, Ken Kesey and "proper" **Who**, as the public thought of it, was unexpectedly bold. The studio-made one (let's call it TIMELASH), whilst having a homogeneous 'look', has the plot's emphasis on overthrowing repression counteracted by the 'safe' style.

Once again the seventh Doctor confronts sinister versions of innocent, appealing or cosy icons, and defeats them with genuine emotions. Just as grief finally undid Helen A's sterile regime, so the inconsolable Bellboy proves impossible to co-opt to the slick, empty eighties-style circus. Stretching a point, the shot of Bellboy and Flowerchild rolling down the dune in Part One is framed very like the scene at the heart of the counter-culture-by-numbers *Zabriskie Point*, although this would make more sense if Flowerchild lived to avenge Bellboy rather than vice versa. Certainly the American version of psychedelia, with painted busses and merry pranks as a means to an end, seems at least as relevant to this story's iconography than the slyer British approach, which placed less emphasis on escape into the desert or another city than on reconfiguring the everyday (which in this season and the next is how the bad guys work – Request Stop... Hold Tight, Please). Kingpin's Psychic Circus travelled the cosmos, apparently in search of something which was worth risking their souls to find.

Season twenty-five was in many ways all about 'backstage'. Funerals, executions and royalty were all seen from the shop-floor point of view, with the 'performance' for public display de-mystified into a day's work, then re-mystified as the Doctor gets his hands on the secret he hid there. Morgana and Susan Q can be seen as successors to the Fortune Teller from Snakedance or any number of Robert Holmes impresaria. Yet Morgana really can tell the future (the Hanged Man presaging the Doctor's literal escapology routine and metaphorical sacrifice to bring renewal, the Crystal Ball putting her in touch with the Powers That Be). Characteristically of late 80s **Doctor Who**, we can have it both ways. Even five years earlier, we would have been bombarded with at



'And Youth may come and age may go: But no more circuses like this show!"

CHARLES G FINNEY was born in 1905 in Missouri, studied at the university there for a year before joining the army and spending three years in China. He moved to Tuscon, Arizona, and worked the rest of his life on the local press. In 1935 he wrote the greatest of his fantasy novels, *The Circus of Dr Lao*. This tells of the incomprehension of the citizens of Abalone, Arizona, to a travelling show containing mythological creatures, alchemical symbolism and genuine magic and their inability to grasp what is happening without abandoning small-town attitudes. Throughout the book it is claimed that the performance will 'end with a formidable spectacle. Before you eyes would be erected the long-dead city of Woldercan and the terrible temple of its fearful god Yottle. And before your eyes the ceremony of the living sacrifice to Yottle would be enacted: a virgin would be sacrificed and slain to propitiate this deity who had endured before Bel-Marduk even, and was the first and mightiest and least forgiving of the gods... Admission 10c to the circus ground proper...'

Yet, like the conclusion of THE GREATEST SHOW the grand finale is over before it really begins. An anecdote about how the townsfolk of Woldercan bickered over sacrificing a virgin to their god to make it rain. The story ends, the audience are nonplussed to find that the show's over, and that's the last paragraph. Closer re-reading reveals that the show, like the carnival before it and the press release before that, is a test of the middle American stereotypes and their ability to embrace wonder. However affectionately they are drawn from life, Finney does not spare them.

The book was a modest hit, and caught on with readers too young to be allowed James Branch Cabell.

One of these readers, Ray Bradbury, found himself involved with movies after adapting *Moby Dick* and wrote a letter to Gene Kelly suggesting subjects suitable for Kelly's lyrical directing style. One of these, a treatment entitled *Dark Carnival*, tied a Finney-esque juxtaposition of Midwest and magic with nostalgia for a Thirties childhood (a theme Bradbury exploited fully in his books *Dandelion Wine* and *The October Country*). Kelly became involved in other projects and Bradbury adapted his proposal into *Something Wicked This Way Comes*.

Both books were adapted into films. Puppeteer-turned-FX-maestro George Pal made *The 7 Faces of Dr Lao* (MGM 1964) as a vehicle for the vocal talents of Tony Randall and a spectacle for his stop-motion team and, as with many of his later films (notably *Doc Savage: Man of Bronze*), made it an elegaic study of innocence and disillusionment. To underscore this he moved it from the Depression to the turn of the century and removed the classical allusions and the hints of sex. The grand finale – just like THE GREATEST SHOW IN THE GALAXY – seems disjointed, not least because they change it to make a feel-good ending with no smut. Almost all of the set-pieces are where they were in the book but with none of the connecting tissue, making the film a parade of events with little or no motivation. *Something Wicked This way Comes* (Disney 1983) fares better. Directed by veteran Jack Clayton and adapted by Bradbury it's actually closer to Finney's novel than Pal's film, but from the child's viewpoint and filled with foreboding. Unlike Finney, Bradbury rather likes small towns and so the emphasis is on mortality and the price of wish-fulfilment; the foibles of the townsfolk (many only a namechange away from Finney's) are indulged rather than ridiculed.

least three hints per episode as to what precisely happened to Kingpin. Instead, although the Doctor deduces enough to act, he methodically searches for confirmation from a variety of sources. This is the Doctor we all remember, and accusations of 'playing God' or being too all-knowing just won't wash. Just because he doesn't get time to brief Ace on the back-story doesn't mean that there isn't one, and leaving her to pick up the threads is entirely in keeping with how the first two Doctors behaved. If, as he appears to suspect from arrival, it is all a trap, then the information he is offered freely may also be suspect. He cannot allow Ace to be harmed on a false supposition and therefore allows himself to be 'recruited' to gain more reliable data. The Doctor and Ace are of a piece with all worthwhile Doctor/Assistant line-ups, and this is no more 'dark and mysterious' than, say, THE TOMB OF THE CYBERMEN or PYRAMIDS OF MARS.

In fact by explicitly making a psychedelic-style adventure, the production team are stealing a march on the safer, more marketable version of **Doctor Who** which followed the twentieth anniversary beano. This is a series no longer embarrassed by its past, nor its inability to match former heights; Ace dons Tom Baker's scarf and immediately we have a quarry which honestly looks like another world and a Peggy Mount-style character played by Peggy Mount. Neither is it pussyfooting around the programme's own status (or lack of it) within the BBC. Whereas the original ending of Trial timidly poked fun at Television Centre (an endless circular corridor full of victorian bureaucrats and accountants) and the archives as a moneyspinner, here we have the Corporation's new-found obsession with ratings and neglecting quality or satisfaction. Unlike VENGEANCE ON VAROS the viewers passing judgement turn out to be the monsters (and, yes, they issue ratings) whilst looking like the 1950s nuclear family John Birt seemed to have in mind at all times. And as we've got to mention Whizzkid's final broadcast incarnation as nerdy Adrian Mole obsessing over old shows he never saw, we must conclude that his fate – zapped when just talking about the past wasn't interesting enough – is that of Ian Levine's vision of the series. (And if we DO read Whizzkid as allegorical of fandom, who does that make the Captain? Answers on a nautical compass...)

"By explicitly making a psychedelic-style adventure, the production team are stealing a march on the safer, more marketable version of Doctor Who which followed the twentieth anniversary beano"

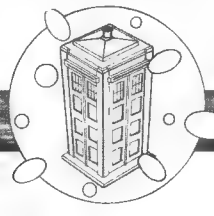
But here's the paradox: whilst the production team have been merrily kitting out their make-believe world with retro-chic and spending a whole year making all which is naff, middle-aged and cosy into manifestations of moral corruption (a process completed in Alan Wareing's next two directorial outings), they have implicitly damned the previous four or five years'-worth of **Doctor Who** as working for The Man. Given that the continued survival of the series had been at stake, John Nathan-Turner can be forgiven for allowing a story which seems at times like a confessional. And besides, the Circus is superficially very appealing. From a distance it looks like the ones we dreamed of as children and the parts of the past left unsullied by market forces are playful and individual. As a glance at semi-professional fanzines of the time confirms, many of the people making this new form of **Doctor Who** were ex-fans living out a portion of their childhood dreams and it shows on screen (especially the following year). The implicit rebuke of Corporation practice, that BBC drama as a whole has lost the plot, is as much a part of the last two years of **Doctor Who** as long, sharp fingernails, a slag-off of social Darwinism, brilliant blue skies, hints of a Dark Secret and stories over-running so the explosition has to be trimmed. Talking of which...

Stephen Wyatt admitted that Charles Finney was a big influence, and the naming of his werewolf "Mags" seems to confirm it. Maggie Szdolny is absent from Pal's film version of *The Circus of Doctor Lao*. The scene in Wyatt's novelisation where Morgana and the Ringmaster are "vanished" is more like Clayton's film of *Something Wicked This Way Comes* than the broadcast version (p117). But the rest is all there: the mendacious advertising (this time robot junk mail); drought; the townsfolk (reduced, for obvious reasons, to one bolshy old lady berating them as she makes her living from their visitors), the pompous know-all; the loutish young men (one ageing lout on a bike); bored kids and dismissive parents... and the bafflingly abrupt ending.

Let's look at this again. The Doctor keeps looking at his watch. The suggestion is therefore that the two time-zones are in synch and that the Doctor's ability to survive unaided is limited. Another strong hint is that Kingpin's behaviour in bringing the Circus to Segonax is directly comparable to the Captain's, but that he sacrificed his spirit to save the others. The Eye summoned the Gods but is also somehow a threat to them. It would seem, therefore, that the Eye is a means by which creative individuals can partake of the power of the Gods without being destroyed. Kingpin dismantled it to prevent a) anyone else making a deal with them and b) the Gods preserving him as their puppet (his reaction in Part Three is very like going cold turkey). Once he is restored, he works out what the Doctor is planning, so it can't be too New Adventures-ish. It's not so much reflecting their power back at the Gods but starving them by leaving a story unfinished and not dying in an amusing manner which kills them. This version seems to account for the oddities of Episode 4, especially that the Eye can cross the time-barrier without permission (which even the Doctor needs). As long as he is entertaining, the Doctor's natural powers are just about sufficient to survive in the dark circus (Kingpin and the Chief Clown both talk of being "strong enough", not just diverting). "Entertaining" in this case is bangs and flashes, stunts and gags (like the public perception of McCoy's Doctor), but when he tries to tell a story with a point the audience loses interest. So it's doubly ironic that the point of the story we're watching went missing.

Without superimposing onto the screen a big sign saying "it's just like the end of that film with Tony Randall and the puppets" it's difficult to see how they thought they could make the ending work without a few pointers. At the heart of the mystery, and therefore the solution, is the pact Kingpin made with the Gods. Precisely why they crossed time to feed on the Circus and how their coexistence in the 'dreamtime' and the story's present actually works (in narrative terms if nothing else) is left just a little too vague to be tantalising. If this was a run-of-the-mill mid-eighties story this would be a bit of a let-down but after the love put into this one, from the posters to the stilt-walkers to Bellboy's breathtaking final scene, it's incredibly frustrating. If plot were all, it would be a crippling flaw.

Tat Wood



Post-Production

At first, loss of the collapsing model amphitheatre material was thought to be very serious; something that would compromise effectiveness of the finale to deliver a 'big bang'. But with help from Dave Chapman and veteran **Who** Videotape Editor Hugh Parson, Wareing was able to compile an Armageddon sequence simply by chopping around, zooming in and even reversing footage that had been taped in the live-action set.

More serious was the verdict on Bowman's pre-filmed model footage of the junk-mail satellite approaching the TARDIS as it hangs in space. Either through processing problems or due to poor camera-work, the three shots that would flank these TARDIS scenes and be seen on its scanner were too murky and indistinct to be of broadcast quality. Wareing chose to drop them.

The Electronic Effects Workshop's most popular toy, 'Paintbox', was used to render long shots of the circus and of the Segonax landscape with a skyline of azure blue, punctuated by a red-tinted image of a ringed planet supplied by the Graphics Unit. 'Paintbox' was also employed to add the column of purple smoke the stallslady sees as she trundles her cart along the road in part four.

Frame processing software was used to matte images of the baton and the medallion into shots of the abyss, and by flipping and diminishing these inlays, they were made to appear as though they were falling into the well. In episode four a similar method was used to animate the sword tossed into the air by the Doctor.

Animating the eye was achieved with a mixture of frame processing and a new item of image generating software capable of mapping specified areas on a picture and feeding a computer generated effect into them. In this case it provided the electric blue shimmer surrounding the eye at the foot of the well, and a red-tinged equivalent onto Morgana's crystal ball in part four.

An older trick was employed for the sequence where the junk mail robot shoots out a probe and connects to the TARDIS console. In Laskey's studio a camera had recorded the robot pulling away from the console, dislodging the tacked on probe. Reversing this length of tape achieved the desired result. The voice of the robot, and of the circus ad voice-over were provided by Dean Hollingsworth who pre-recorded his lines during his studio days.

The explosion that destroys the Bus Conductor was so powerful, and therefore so fast, that the camera used on location had a difficulty registering anything other than a blur of motion. To try and make the detonation more visible, Wareing slowed the playback as far as possible without risking signal degradation.

Other electronic effects added by Dave Chapman included zaps from the Conductor's ticket machine, ray bolts from the sand robot's eyes and from the Gods' hands, red haloes around the malfunctioning Conductor's head, and enhanced glows around the eyes of the human Gods.

As well as colouring and solarising footage of the Doctor plunging through the time tunnel in part four, Chapman frame sampled and multi-tracked this output to create a soft-focus strobing effect. Alan Wareing so liked this effect that he stretched out this sequence far longer than its lensed running length.

Gallery-only work was completed by the end of June, leaving July and some of August free for editing. Unlike some of some of his contemporaries this season, Alan Wareing's episodes did not run massively over-length, so the majority of what he had to delete was for technical rather than timing reasons.

Music and Sound

Sound effects for GREATEST SHOW were a strong mixture of stock and Radiophonic. Library disk tracks supplied Nord's defective engine rattles, the Gods' thunderbolts and roars of crowd applause, while Dick Mills added innovations such as the elemental wind murmuring from the well, the junk mail robot's wobbling traction and all the various energy bolt noises.

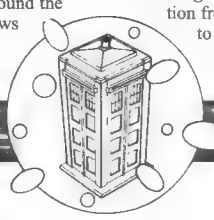
He also needed to provide Mags' snarls and roars as a werewolf, partially because Jessica Martin could hardly speak while her full fang dentures were in place. As had frequently been done before, Mills provided these animal growls by slowing down and echoing the normal voice of a human snarling.

Another trick he did with Mags was to sample her screams at the end of episode one, and then produce the Ringmaster's cancelling sound by recycling one portion of that scream until it became just an electronic warble, but keyed to the same pitch as Jessica Martin's shrieks.

Mills had intended using this warble, plus the Grams cheering effect as a background to the climax of episode one. But Alan Wareing asked for this sequence to be played without sound to make it more ambiguous whether the Doctor and Ace are hearing different things.

The voices of Dean Hollingsworth, the three God performers and even Alan Wareing in episode four, were treated through a ring modulator to add reverberation. The voices of the Gods were slowed down and had extra bass added, but were then resampled to 'stretch the sound'. In this way the slowed down voices would synchronise with the lip movements of the actors during dubbing.

Mark Ayres spent his summer composing the show's musical soundtrack. Determined to do a good job he had attended several recording days to get a flavour of the story and to get an understanding of the Director's way of thinking. Ricco Ross's rap-tracks had evolved from a process of Ayres proposing ideas, receiving feedback and distilling the final product. Inspiration for the rap track's baseline had come from the then fairly new concept of 'scratching records', specifically from a single that year, Derek B's *Bad Young Brother*. Ayres went one better, sampling a minute section from *Frankie Goes to Hollywood*'s mega-hit *Two Tribes* to get his 'scratch sound', playing the sample back and forwards across the tape head in time to the bass beat.



Wareing and Ayres' collaboration went deeper when it came to the main incidental cues, with the Director adamant about what he did and did not want.

"I deliberately tried to do something that was different from what the others were doing – I didn't want to do 'typical' Doctor Who music. Besides, it wasn't a very typical story. But there were some very long passages in it – Alan likes a lot of music. At one point, near the start of part four, there was an eleven-minute stretch of music. I composed it in three or four smaller sections, which we pasted together in the dub."

Mark Ayres, DWM 167, November 1990

The Director agreed Ayres should look not to traditional circus ringside music, but instead to tracks he had in mind from military band music such as *March of the Gladiators* and Sousa's *Liberty Bell*. He wanted something that would hint at the clowns' robotic natures and yet still be carnival-like; funfair pipe organ themes but with menace instead of humour.

Ayres sub-divided his contribution into those tracks that were overtly circus based, around eight minutes worth, general background music that ran to nearly an hour, and a 30-second, deliberately humorous piece of 'elevator music' for the junk mail robot's advertisement. Working virtually two solid weeks per episode Ayres actually delivered 84 minutes of cues in total, losing nearly ten minutes as the final edits were produced.

Wareing was impressed, though he did insist on using one piece of stock music requested by Sylvester McCoy, 53 seconds of Ethelbert Nevin's *Narcissus*, Opus 13, number 4 from his *Water Scenes* tableau (Decca P6464). This twee piece of ballet music was used to accompany the Doctor's conjuring tricks in part four.

scribed by the stallslady. Craftily the Captain determines to get there first and quietly hurries Mags into the Jeep. Leaving the time travellers to walk Captain Cook, at one point, overtakes the hearse carrying Bellboy back to the circus. Eventually the Doctor and Ace find the deserted bus and are surprised to find the (lost) Captain there as well.

By removing these two story elements plus a rap from the Ringmaster introducing Bellboy back to the ring, episode one ended up under-running. To compensate Wareing added some material from episode two onto the original part one climax – Mags screaming at some horror she sees in the ring – closing the episode now with Ace believing she can hear shrieks from the ring.

Even with the loss of some material, episode two was still slightly over-long. Some linking material was dropped, including a location scene of the broken Bus Conductor's body being lifted from the hearse and carried into the Circus by two clowns.

Episode three was only about a minute overlong, prompting the Director to remove part of the scene where Ace and Deadbeat are escaping from the Circus. Scrambling under the canvass they emerge close to where Nord had parked his bike. Their delight turns sour when they find they cannot start the engine. Ruefully Ace recalls how Nord had ignored her advice to fix one of his valves. Wareing also migrated a shot of clowns returning the repaired Conductor back to the hippie bus from the end of episode three to the start of episode four.

The only significant snip to part four was a plot strand where Deadbeat, delighted to have regained his faculties, entertains Mags and Ace with a song as they trudge along the road. A later cut featured a comment from Ace about how glad she is that he's stopped!

Cuts

Losing the satellite model footage meant a drastic rethink of the opening TARDIS scenes. Instead of a lengthy build up of menace as this unknown device locks in on the ship, the Director had to settle for losing all but the very opening of the first scene – Ace searching for her rucksack.

Another plot strand Wareing chose to delete, because he didn't feel it added anything to the narrative, was the part one link between scenes at the robot excavation site and those at the hippie bus. Originally, after Ace has deactivated the sand robot, the Doctor mentions their journey to the circus along the route pre-

Transmission

By September the serial was ready for transmission, the episodes pared down to 24' 23", 24' 20", 24' 30" and 24' 24" respectively. Keen that there should be something commercially available as a tie-in to the serial, Mark Ayres suggested a single of dance music arranged from his original score for the story. John Nathan-Turner heard a demo version and approached BBC Records with a recommendation to go ahead with this product. BBC Records, however, declined the opportunity.

Scheduling changes dictated by the BBC's coverage of the summer Olympics in Korea (see **IN-**

Audience

After all the hype promoting **Doctor Who**'s 25 years on air and its anniversary story, SILVER NEMESIS, it was perhaps inevitable that THE GREATEST SHOW IN THE GALAXY would experience a dose of publicity burn-out. Although boasting a first-rate cast, none of the assembled stalwarts – including Jessica Martin, T.P. McKenna, Ian Reddington and Peggy Mount – boasted the type of star-appeal likely to bring Fleet Street down in droves to a sandpit in Dorset.

Consequently there was no Press call for the story and, wary of over-egging the market, BBC Publicity did little more than issue a few promotional photographs and synopsis blurbs to the many newspaper and TV entertainment Editors.

This show suffered somewhat from being one of the few **Doctor Who**s ever to go out over the Christmas period instead of either taking a festive break, or avoiding the season altogether. Indeed no serial had bridged the Christmas and New Year week since THE HORNS OF NIMON in 1979, fearful of poor ratings and Programme Planning's belief that people wanted lighter fare at such a "family time of year".

Even *Radio Times* coverage was low key during the story's launch week, printing a small black-and-white picture of the Doctor stood beside the stallslady on the same page as episode one's credits. And credits aside, the only plug **Doctor Who** received in the bumper two-week Christmas issue was a small ad for the latest sell-through video titles, TERROR OF THE ZYGONS and THE TALONS OF WENG-CHIANG.

Nevertheless the serial did well...

It did very well considering the continued presence on ITV of its nemesis, **Coronation Street**, plus a whole plethora of festive programmes and films. Parts one and two netted 5.0 and 5.3 million viewers apiece, not bad during the party weeks leading up to Christmas. Admittedly episode three scored low, just 4.8 million on 28 December, 200,000 above the wooden spoon winner of 1988: part two of THE HAPPINESS PATROL. But episode four beat everything else hands down, bouncing in with 6.6 million viewers – the highest of not only this season, but also every serial since REVELATION OF THE DALEKS in 1985. It would be Sylvester McCoy's highest rated single episode.

The viewing figures drop for episode three kept GREATEST SHOW off the top spot this year, awarding that accolade instead to SILVER NEMESIS which clawed in just 7,000 more by way of an average audience.

In terms of popularity with the fans, Gods and clowns were no match for the firepower of Davros and his Daleks. A massive 64% of ***Doctor Who Magazine***'s voting readership tipped REMEMBRANCE OF THE DALEKS into the top slot of this year's season survey. But GREATEST SHOW was second with 18%, beating the Doctor's second most popular foes, the Cybermen, into third place.

Shortly after Season 25 concluded an audience research survey was conducted by the BBC to discover who precisely was watching the series, and what their opinions were of the characters and the storylines. Results showed that **Doctor Who** was most popular amongst an affluent middle-class audience, a grouping that normally shunned soap opera programmes like **Coronation Street**.

Of its audience there was a fairly equal split between males and females, though around 25% of that split were aged fifteen or below. The seventh Doctor and Ace partnership had proved more popular than 1987's seventh Doctor and Mel pairing, and most of the sample surveyed agreed the quality of stories was better this year than last.

That report must have reassured those senior members of the BBC upper echelons who, in late autumn 1988, had given the go-ahead for a 26th season of **Doctor Who** in 1989. Andrew Cartmel had already mapped out most of the year's storylines by then, and so there was only the question of who would produce. Once again John Nathan-Turner found himself called to the office of Peter Cregeen, the Head of Series and Serials. And once again he emerged with a job for the following year, precisely because so many others were fearful of taking on such a demanding and tightly budgeted show.

WHO'S A LUCKY GIRL?

DOCTOR WHO (BBC1, 7.35pm)

JESSICA MARTIN realises a childhood dream tonight when she appears as a friendly alien called Mags in Doctor Who.

"I met Jon Pertwee at a fete when I was eight and I was star struck. My ambition was to play Doctor Who's assistant," says Jessica, 26.

"I didn't get that job, but at least I'm in the 25th anniversary edition.

"Mags is a glamorous, punky alien who turns into a hairy monster in the last episode."

Jessica's career has taken off since she made the switch from being an impressionist to acting.

As well as the Doctor Who role, she is to appear in Robert Lindsay's film, Bert Rigby, You're A Fool, and will star in her own BBC comedy-drama series.

She is currently touring in the stage show The Wizard of Oz, in which she plays Dorothy, and she has also been approached to replace Bonnie Langford in Me And My Girl.

LESTER MIDDLEHURST

IN DEMAND: Doctor Who 'alien' Jessica

VISION 97 for details) saw a rapid reshuffling of Season 25's story order to keep SILVER NEMESIS part one in line for broadcast on 23 November 1988. In consequence THE GREATEST SHOW IN THE GALAXY moved from being story two to story four.

The serial received some limited pre-publicity, most prominently a clip of the Doctor's first encounter with the Bus Conductor that was shown on an episode of **Behind the Scenes**, broadcast on Tuesday 29 November. This edition also featured an interview with John Nathan-Turner that had been taped at the **Doctor Who** 25th anniversary Press call on 15 November at the *Space Adventure* exhibition in London.

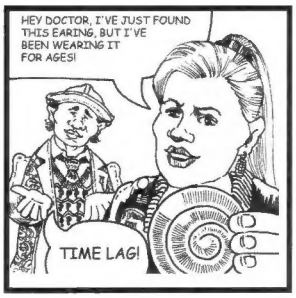
Episode one was premiered on Wednesday 14 December 1988 and, rare in the history of the series, was allowed an uninterrupted run throughout the Christmas/New Year period. Episode four, broadcast on 4 January 1989, closed Season 25, but an announcement was made during the end credits that Doctor Who would be back in the autumn.

GREATEST SHOW received the second highest ratings of the season, only marginally behind SILVER NEMESIS. On the strength of his commitment to getting this serial made. Alan Wareing was asked if he would consider directing the six-part/two serials production in 1989, now that Chris Clough was vacating this post. Wareing agreed.

Less happy to pen another **Doctor Who** script was Stephen Wyatt. He was anxious not to get typecast as a '**Doctor Who** writer', and anyway he was being offered more work with Nathan-Turner on pilot projects the Producer was anxious to launch in the wake of his impending departure from **Doctor Who**...

Wyatt did sign up to write the Target novelisation of the story, producing a 141-page book that restored all the material that had not made it to the final TV edits. With a cover by Alister Pearson featuring the Doctor, two kites, the main circus tent and the Gods of Ragnarok, the novel was first published in December 1989.

Overseas broadcasts of the episodes began in the USA during 1989, and on UK satellite stations from 1995. BBC Video finally released a sell-through VHS version of the story in January 2000.



Continuity

Although never mentioned in the serial, Stephen Wyatt intended that the Psychic Circus had originated on Earth, as had Whizzkid, Captain Cook and the stallslady.

Due to the swaparound of Season 25 stories, GREATEST SHOW has created two continuity errors. Ace is given Flowerchild's earring by Bellboy in this story, but in the earlier transmitted HAPPINESS PATROL and SILVER NEMESIS serials, she is already wearing it. Secondly, in this serial, Ace is seen looking through the TARDIS wardrobe for her rucksack, apparently unaware that she lost it, plus a consignment of Nitro-9, when she blew up the Cyberman ship in SILVER NEMESIS.

Trivia

One of Dick Mills sound effects for this story, 'Doctor in the time tunnel', used in part four, appears on the album *Doctor Who: 30 Years at the Radiophonic Workshop*, published July 1993 as a BBC Audio-CD.

Flowerchild and Bellboy form part of an odd TV trivia love triangle: in real life, Dee Sadler met her partner Derek Thompson while guesting on **Casualty**. Some years later, Christopher Guard would be a regular on Casualty, where his character would form an unrequited gay passion for Charlie Fairhead - as played by Dee Sadler's real-life love.

The Little Girl God's name is Sandra.

In April 1992 Mark Ayres realised a dream to see his compositions for this serial produced in record form when Silva Screen released ***Doctor Who***: *The Greatest Show in the Galaxy*. Fronted by a new piece of artwork by Alister Pearson the album comprised the story's entire original score, segued into three principle tracks – *Entry of the Psychic Clowns*, *Liberty Who* and *Psychic Carnival*. There was also space for Ayres' own arrangement of Ron Grainer's **Doctor Who** theme.

Chris Jury, a big **Doctor Who** fan, realised a personal ambition when, during a recording break on 16 June at Elstree, he was allowed to operate the controls of the TARDIS.

Curiously, ad boards around the side of the circus ring feature the initials 'P.S'. If these boards are intended to advertise the circus, should they not read 'P.C'?

Books

ALDRED, SOPHIE & TUCKER, MIKE: ***Doctor Who*** - *Ace* (Virgin)
FINNEY, CHARLES: *The Circus of Dr Lao*
WYATT, STEPHEN: ***Doctor Who:*** *The Greatest Show in the Galaxy* (Target)

Magazines

An Unearthly Sheep 23 (Sept 88, Andrew Thompson notes erroneously that the Doctor and Ace are drawn to Segonax not by 'junk mail' but by an advertising hoarding in space)
Cloister Bell 3 (Autumn 96, Ian Reddington interview: he notes the Chief Clown was silent in the first script he saw)
Club Tropicana 3 (1993, John Pettigrew notes a Lovecraft influence in the Gods' nature)
DWB 65 (1989, Craig Hinton mentions cut material about the origins of the Gods)
DWB 100 (1992, Anthony Brown thinks the story is 'undisciplined', full of ideas which don't belong in the story, but which Stephen Wyatt seems to have been unwilling to abandon)
DWM 146 (March 89, Stephen Wyatt interview. He notes he liked the circus setting as way to exploit Sylvester McCoy's comic talents)
DWM 147 (March 89, The circus setting was part of the brief; Changes detailed include that the opening Tardis scene was to have included the Doctor attempting repairs; Flowerchild's ear-ring was originally a bangle; Mags's planet of origin was originally to be called MacVulpine; and the robot in the sand originally had lines)
DWM 148 (1989, Steve Bowman notes that the robot was originally to have been just a head)
DWM 161 (1990, Alan Wareing interview: the magic routine was added to accommodate Sylvester McCoy's skills)
Enlightenment 31 (1989, Martin Wiggins says The narrative is not sharp enough: the opening spends too much time being weird before getting down to the plot, the Doctor's circus tricks in ep.4 are padding which usurps the place of explanations: the Doctor doesn't confide his suspicions to us, so we have to work out too much for ourselves
The Fanzine 2 (1989, Jamie Woolley quotes Bradbury's *Something Wicked This Way Comes* as an influence on the Chief Clown)
The Frame 9 (1989, David J Howe notes that Alan Wareing chose to play the script straight; the circus music weas meant to be a corruption of present-day tunes)
Global Communications 4 91989, Nigel Griffiths comments that both Wyatt's sto

ries involve is a series of odd characters brought together in single location)
The Key 2 (1989), Philip Shaw notes links to PARADISE TOWERS)
Matrix 19 (1989, More similarities to Paradise Towers are noted)
Muck and Devastation 5 (1989, David Bruntnotess a similarity to the child demon of *The Exorcist*)
Private Who 16 (Oct 89, Stephen Wyatt interview. He notes the idea and title were suggested by John Nathan-Turner, that the story began as a three part, and that the Captain took things over rather than serving as a sacrificial lamb.
Private Who 18 (1989, Graeme Curry compares the story to THE TALONS OF WENG-CHIANG)
Revelations 2 (1988, The working title was apparently *The Killer Clowns of Zeta 7*)
Revelations 5 (1,989, David Eldridge notes that the Ringmaster's rapping was included at a late stage after Stephen Wyatt's original idea for the character, to be played by Stratford Johns, proved impossible)
Second Dimension 4/5 (1991, Anna Higgins suggests the eye motif comes from Tolkien),
Sidrat 1 (1989, Michael Sutcliffe draws comparisons with Tennessee Williams' *Camino Real*)
Spectrox 8 (1990, Sean Scott notes influences from *The Circus of Dr Lao*)

Films

An American Werewolf in London
The Seven Faces of Dr Lao
Raiders of the Lost Ark
The Reptile
Yellow Submarine
Zabriskie Point

TV

Bergerac (BBC, 1981-91)
Blake's 7 (BBC, 1978-81)
Casualty (BBC, 1986-..)
Crimewatch (BBC, 1985-...)
EastEnders (BBC, 1985-...)
French and Saunders (BBC)
Juliet Bravo (BBC)
Miss Marple (BBC)
The Onedin Line (BBC)
A Perfect Spy (BBC, 1987)
Poldark (BBC)
Survivors (BBC, 1975-77)

Doctor Who

Black Orchid (IN-VISION 59)
The Celestial Toymaker (Space and Time 24)
Delta & the Bannermen (IN-VISION 93)
Earthshock (IN-VISION 60)
Enlightenment (IN-VISION 67)
The Happiness Patrol (IN-VISION 97)
The Invisible Enemy (IN-VISION 25)
The Keeper of Traken (IN-VISION 51)
The Mind Robber (IN-VISION 45)
Paradise Towers (IN-VISION 92)
Pyramids of Mars (IN-VISION 9)
Remembrance of the Daleks (IN-VISION 96)
Revelation of the Daleks (IN-VISION 84)
The Ribos Operation (IN-VISION 31)
Silver Nemesis (IN-VISION 98)
Terror of the Autons (Space & Time 54)
Timelash (IN-VISION 83)
The Tomb of the Cybermen (Space and Time 37)
The Twin Dilemma (IN-VISION 77)

Music

Liberty Bell (Sousa)
Entry of the Gladiators
Narcissus, Opus 13 No. 4 (Ethelbert Nevin)
Two Tribes (Frankie Goes to Hollywood)

THE GREATEST SHOW IN THE GALAXY

Series Twenty-Five
Story Four
Serial 154
Code 7J

The Doctor Sylvester McCoy
Ace Sophie Aldred
Written by Stephen Wyatt
Script Editor Andrew Cartmel
Producer John Nathan-Turner
Director Alan Wareing

Cast

Ringmaster [1-4] Ricco Ross
Chief Clown [1-4] Ian Reddington
Bellboy [1-3] Christopher Guard
Flowerchild [1] Dee Sadler
Morgana [11-4] Deborah Manship
Deadbeat [2-4] Chris Jury
Captain Cook [1-4] TP McKenna
Mags [1-4] Jessica Martin
Stallslady [1,4] Peggy Mount
Nord [1-2] Daniel Peacock
Whizzkid [1-3] Glan Sammarco
Mum [2-4] Janet Hargreaves
Dad [2-4] David Ashford
Little Girl [2-4] Kathryn Ludlow
Bus Conductor [1,3-4] Dean Hollingsworth

Small roles:

Voice of Junk Mail Robot and advertisement voiceover [1] Dean Hollingsworth
Clown Driver [1] Alan Rudolph
Undertaker Clowns [1] OBO Paul Sadler
OBO Philip Sadler
OBO Patrick Ford
Alan Heap

Clown on Stilts [1] Paul Miller
Nicky Dewhurst
Clown on Highwire [1] OBO Alan Heap
Clown on Unicycle [1] OBO Alan Heap
Robot Operator [1,4] OBO Jim Lancaster
Clowns in Circus [1-4] Alan Heap
Paul Miller
Dave Pumfrett
John Alexander
Karl Magee
Hugh Spight
Jeff Davis
Nicky Maybanks
Miki Wisdom, Julien Wisdom Contracted, but not used
Bandstand Clowns [2-3] Earth G
Raymond Dunstan
Workshop Clowns [2-3] Alan Heap
Paul Miller
Dave Pumfrett
Nicky Dewhurst
Stunt double for the Doctor [3-4] Tip Tipping
Mum God [4] Janet Hargreaves
Dad God [4] David Ashford
Little Girl God [4] Lorna McCulloch

Voice of Little Girl God [4] Alan Wareing
Pursuing Clowns [4] OBO Paul Sadler
OBO Philip Sadler
OBO Patrick Ford
OBO Alan Heap

Crew

Title Music by Ron Grainer
Arranged by Keff McCulloch
Incidental Music Mark Ayres
Special Sound Dick Mills
Magic Consultant Geoffrey Durham
Stunt Arrangers Tip Tipping
Production Associate June Collins
Production Assistant Alexandra Todd
PA Assistant PSC Hilary Barratt
Floor Assistant Alex Starr
Southern Morris
Production Managers Suzanna Shaw
PSC Wk 1/2 Gary Downie
PSC Wk2 Ian Fraser
Assistant Floor Managers David Tiller
Duncan McAlpine
Studio Lighting Don Babbage
Henry Barber
OB Lighting Ian Dow
Studio Sound Scott Talbott
OB Sound Doug Whittaker
Deputy Sound Supervisor Mike Weaver
Video Effects Dave Chapman
Vision Mixers Barbara Gainsley
Dinah Long
Julie Mann
Fred Law
Video Tape Editor Hugh Parson
OB VT Engineer PSC Steve Preston
Engineering Manager Brian Jones

OB Senior Engineer PSC Roger Neal
OB Cameraman Barry Chaston
Alan Jessop
Technical Co-Ordinators Richard Wilson
Michael Langley Evans
Studio Camera Supervisor Alec Wheal
Crew Six
Production Operative Supervisor OB Vic Young
Production Operatives PSC Neville Kahn
PSC Jeff Howe
PSC Pat O'Connell
Armourer Doug Needham
Props Buyer Bob Blanks
Costume Designer Rosalind Ebbutt
Costume Assistant Sarah Jane Laskey
Dressers OB/PSC Debbie Roberts
OB/PSC Michael Johnson
OB/PSC Tim Bonstow
PSC Patricia McAuley
PSC Ann Richardson
Make-Up Designer Denise Baron
Make Up Assistants PSC Helen Johnson
PSC Mark Phillips
PSC2/OB Sunetra Sastry
PSC1 Lyn Somerville
Visual Effects Designer Steve Bowman
Visual Effects Assistants Mike Tucker
Biddy Palmer
Dave Wells
Dave Becker
Jim Lancaster
Graphic Designer Oliver Elmes

Rehearsals 6th — 12st May 1988
(Cancelled) 6th – 14th June 1988
Location recording
14th — 18th May 1988
Recording (cancelled)
31st May - 2nd June , 15th - 16th June 1988
Studio recording
7th — 10th , 15TH –16th, 18th June 1988

Transmission
Part One Wednesday 14rd December 1988
19.35pm, BBC1 (24'23", 19.34.51 — 19.59.14)
Part Two Wednesday 21st December 1988
19.35pm, BBC1 (24'20", 19.35.37 — 19.59.57)
Part Three Wednesday 28th December 1988
19.40pm, BBC1 (24'30", 19.39.31 — 20.05.01)
Part Four Wednesday 4th January 1989
19.35pm, BBC1 (24'24", 19.37.49 — 20.02.13)

Programme Numbers
Part One 50/LDL/K231K/72/X
Part Two 50/LDL/K232E/72/X
Part Three 50/LDL/K233Y/72/X
Part Four 50/LDL/K234S/72/X

Audience, Position and Ratings
Part One: 5.0 million, 86th, 68%
Part Two: 5.3 million, 99th, 66%
Part Three: 4.8 million, 108th, 69%
Part Four: 6.6 million, 79th, 64%

Next Season

Battlefield

THE
IN THE
CIRCUS